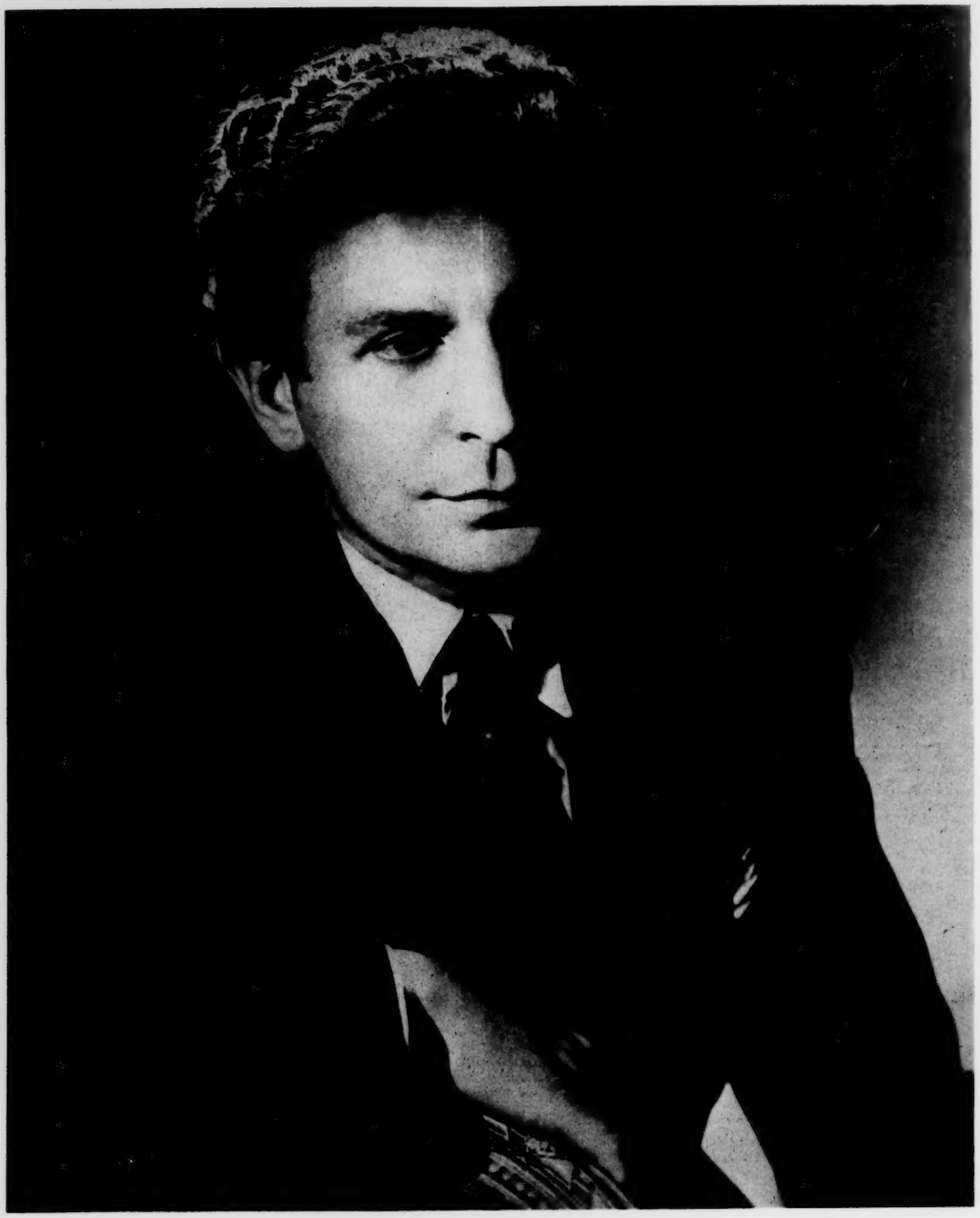
musical
COURIER

SEPTEMBER, 1953 25 CENTS



JULIAN KAROLYI

SEASONABLY ATTIRED AUDIENCE . . . Michel Cherniavsky plays at the Zulu Reserve in Natal at the request of the Chief of the Zulus during the cellist's ninth tour of South Africa. After he was heard in music of Beethoven, Rimsky-Korsakoff, Boccherini and others, his hearers gave him the royal Zulu salute and shouted for him to play their own type of music, which, thanks to studies of native music on this and previous visits, he was able to do.

REUNION IN HONOLULU . . . Jack Benny meets his violin teacher of 45 years ago, Hugo Kortschak, Sr., now honorary concertmaster of the Honolulu Symphony. Mr. Kortschak knew Benny as Benny Kubelsky, who "showed a lot of promise, no question."

AT THE ENTRANCE of an authentic reproduction of an early Norwegian chapel in Ephraim, Wis., on the occasion of the community's celebration of its settlement by Norwegian Moravians 100 years ago, are (l. to r.), Mrs. Rosa J. Katz, President of The Peninsula Arts Association, which sponsored the Peninsula Music Festival (Door County, Wis., Aug. 6-16); Mrs. Carl T. Wilson, Chairman of the Music Committee; Thor Johnson, re-engaged as permanent conductor of the Festival, to be held annually; Mrs. Donald S. Boynton and her husband, benefactors; and Lorenz W. Heise, coordinator of the Peninsula Music Festival. The chapel's hand-carving and interior murals were done by Mr. and Mrs. Boynton, who built the edifice.

MUSICAL ROUND-UP AS SUMMER MARKS FINALE

DR. JULIUS CHAJES, l., in front of the Opéra-Comique in Paris with Tony Aubin. The latter conducted the Paris Radio Symphony in Dr. Chajes' new Concerto, with the composer as piano soloist. Dr. Chajes also played this work in Jerusalem on July 7 under Heinz Freudenthal.

HIGH SCHOOL MUSIC STUDENTS win scholarships at Mu Phi Epsilon Lodge at National Music Camp: l. to r., rear, Janet Cardwell, Bozeman, Mont.; Connie Diller, Wooster, O.; Geraldine Riggs, El Dorado, Kan., and Ruth Lee Still, Sebring, Fla.; seated, Betsy Henderson, Hawkeye, Ia., and Claire Davis, Glen Ellyn, Ill.

CALIFORNIA FOURSOME . . . Mrs. Earl Warren, r., wife of the Governor of California, and her daughters, Nina, l., and Virginia, congratulated Roger Wagner, director of the Roger Wagner Chorale of Los Angeles, after a performance of the group in the Royal Festival Hall in London. The Chorale gave concerts in London, Paris and Amsterdam.

musical COURIER

IN THIS ISSUE

Bayreuth's New Staging Startles 5
Holland Festival Includes Lulu 6, 7
Munich Fete Gives Rare Operas 7
Berkshire Series Revives Gretry 8, 13
Carmel Performs Bach et Al 9
High Fidelity Recording Gains 10, 11
Dance Premieres at Festivals 12
Robin Hood Dell ..14; St. Louis Opera ..15
Buenos Aires Season ....16; Mexico 17
Stadium Finals ...18, 19; Rochester ...20
Chicago ....24, 25; Pacific Coast 26-28

Concertgebouw Orchestra to Tour Here in Fall of 1954

The Netherlands Embassy in Washington has confirmed an announcement made by the board of the Netherlands Orchestra Foundation of Amsterdam that the Concertgebouw Orchestra will make its first tour of the United States between Oct. 13 and Dec. 3, 1954. Eduard van Beinum, its regular conductor, will accompany the group, and Rafael Kubelik, its other chief conductor, is also expected to appear here with it.

The tour is being made under the direction of Columbia Artists Management, Inc., Personal Direction Judson, O'Neill and Judd. Forty-two concerts are being planned in the east, southeast and middle west.

Since December, 1952, the famous ensemble has been administered by the Netherlands Orchestra Foundation for the Management of the Concertgebouw Orchestra. For many years previously, the conductor and members of the orchestra were employed by Het Concertgebouw, Ltd., owners of the famous Amsterdam concert hall after which it is named. In 1952 the orchestra personnel and the conductors were taken into the employment of the new foundation, on the board of which are represented the Netherlands Government, the City of Amsterdam, the Orchestra itself and the organization for the management of the music hall.

Summer Festival in Montreal

The Montreal Summer Festival, in its 18th year, is presenting events in both English and French, from July 30 to the end of August. This year the series has the official patronage of the Province of Quebec and the city government of Montreal. Jeanne au Bucher, by Milhaud and Claudel, opened the series, with Mme. Claude Nollier as the reciter of the title role, and Wilfrid Pelletier conducting the orchestra and singers. In addition to Shakespeare's King Lear and Molière's Le Bourgeois Gentilhomme, the festival is presenting English and French comic operas, The Gondoliers being given by the St. Lambert Operatic Society, and La Mascotte sung by Les Variétés Lyriques. Four chamber music concerts will present original scores by Alexander Brott, Harry Somers, Emillien Allard, Jean Vallerand and Jean Papineau-Couture, Canadian composers.

Central City Stages Two Operas

CENTRAL CITY, COLO.—The 1953 Central City Opera Festival opened with a new production of Bizet's Carmen, given in an English translation by Paul Green, employing spoken dialogue, as in the original version. The colorful staging was by Herbert Graf, of the Metropolitan. The costumes and scene designs were by Donald Oenslager. Mildred Miller and Lucine Amara, both of the Metropolitan, were heard in the roles of Carmen and Micaela, respectively. Lloyd Thomas Leech and Davis Cunningham alternated as Don Jose, Hugh Thomson sang Escamillo.

The new production of Carmen had some brilliant aspects, including a third act setting of a bridge over which the smugglers pass, but the last act was subjected to innovations that prompted reservations. A brief scene was inserted at the opening during which Jose appeared against a church backdrop to the accompaniment of the prelude from L'Arlesienne, and recited a plea to a priest to pray "for the soul of one unworthy to die." After this the third act prelude led to a brief ballet of Spanish dancers, while the opening measures of the act were heard. The setting was outside an aisle in the arena, a lowered curtain shutting off the throng for the dramatic scene between Carmen and Jose.

Kurt Adler was the musical director for this work and for the newly staged The Merry Wives of Windsor by Nicolai, the latter produced under the direction of Dr. Elemer Nagy. Mistress Ford was spiritedly portrayed by Virginia MacWatters. On the opening night, Jacquelynne Moody substituted for Miss MacWatters, indisposed. The remainder of the cast in this melodious work was generally of a praiseworthy competence.

VIRGINIA MacWATTERS, Metropolitan Opera soprano, as Mistress Ford in Nicolai's The Merry Wives of Windsor, revived during Colorado's Central City Festival. The production was staged and designed by Dr. Elemer Nagy.

Heard in important roles were also Dezso Ernster as Falstaff, Karl Brock, Gloria Lane, Leon Lishner, David Lloyd, and Shirley Russell.

The staging of Merry Wives, in the style of the Elizabethan theatre, was appropriate to the subject of the opera. There was an element of fantasy in the forest episode which ends the work, during which the singers impersonate various woodland apparitions in order to chastise the errant Knight. Walter Tausig was assistant musical director. D. R.

Bernice Frost in Europe

Bernice Frost closed her summer session of private piano teaching and special repertoire classes on Aug. 14. Students came to New York from many states to study with Miss Frost, and the following pianists were presented in their own programs: Violet Byberg, Mary Wilson, John Paoletti, Sylvia Oettle, Helen Aldred and Roland Samber. They also appeared in recitals elsewhere, and on various other programs. Miss Frost was associated with the Juilliard Summer School for 14 summers, and several members of her class had studied with her previously at Juilliard. In July Miss Frost conducted lectures and piano classes at Columbia College, Columbia, S. C., where she has been re-engaged for a similar session next summer.

On Aug. 18, Miss Frost and her husband, Anthony Parenti, sailed on the SS. Andrea Doria for several months of vacation in Europe. Her column in Musical Courier will be resumed on her return.

Philadelphia Youth Series

The Children's Concerts of the Philadelphia Orchestra this season, set for Saturday mornings, Dec. 12, Jan. 9 and 30, March 20 and April 10, will be conducted by William R. Smith, Arthur Cohn, Anshel Brusilow, Samuel Antek and Franz Allers, according to announcement from Paul Rosenbaum, president of the Orchestra Pension Foundation, beneficiary of the Children's Concerts.

Worcester Festival Changes

WORCESTER, MASS.—The Worcester Music Festival, which will open its 94th season on Oct. 19, has several changes of personnel this year. The Festival Chorus is conducted by T. Charles Lee. William R. Smith, assistant conductor of the Philadelphia Orchestra, will be heard in addition to Mr. Ormandy at the head of the organization. Mr. Smith will also be soloist in Addinsell's Warsaw Concerto at one concert. The festival will include a concert version of Tosca, and "Music You Asked For."

ON THE COVER

Julian Karolyi, internationally known pianist, has toured the United States the last two years, also appearing in a lengthy itinerary last winter in Europe. Following his eminently successful all-Bach recital at the Bach Festival in Carmel, Cal., he recently returned to Europe to fulfill an extensive concert tour. Among his engagements there are eight solo appearances with the Vienna Philharmonic Orchestra in programs commemorating Richard Strauss.

Upon completion of this tour, Mr. Karolyi will return to the United States, being scheduled for a New York Town Hall concert on Oct. 4. The pianist will then appear with orchestras throughout the country, and in many recitals, including in the following month one at the Wilshire Ebell Concert Hall, Los Angeles, Nov. 8, and one in San Francisco at the St. Francis Hotel on Nov. 30.

Vol. CXLVIII, No. 2
Whole No. 3274

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-fourth Year
September, 1953

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

What Makes Melodic News?

By Francis D. Perkins
Associate Music Critic,
New York Herald Tribune.

ONCE, in the early days of commercial aviation, a New York music critic was on a plane that made a crash landing in a Czechoslovak meadow, and caused some damage to the reviewer's nose. When told about it, one of his paper's editors doubted the incident, saying, "No music critic would have the nerve to go up in an airplane. The machine must have fallen on him."

The story may be apocryphal, but it reflects a point of view held thirty years ago by certain hardboiled newspapermen who thought that music critics were sheltered creatures. This traditional point of view did not usually question a critic's courage, but doubted whether he would recognize a real news story even if he tumbled into it. If, for instance, a raucous tenor at the Metropolitan should be shot and killed by an anguished listener, the critic would not rush to phone his paper, it was maintained, but wait and mention the incident in the fourth or fifth paragraph of his review.

Some also wondered if music critics had any real reason for existence. "Why not," I used to be asked from time to time back in the 1920's, "have a good reporter cover the operas and concerts, and tell the facts without these long words and personal opinions?"

I have not heard this point of view aired recently, but it may still be held by some newspapermen and newspaper readers. It also includes a basic division: news is news, and a critic's opinion is not news. Here, however, one might quote the ancestral ghost in Ruddigore who remarked, "Fallacy somewhere, I fancy."

To illustrate it, we might imagine a strictly factual account of a concert: who performed, what he or they performed, and when and where, along with some vital statistics about the performers, notes on the size of the audience and the amount of applause, and the fact that a uniformed official took tickets at the door and ushers escorted the spectators to their seats. But all this, no matter how comprehensive, would leave out what in most cases would be the real news of the occasion, the quality of the performance and of the music. Our hypothetical good reporter would probably go beyond mere external facts in writing an adequate story, but, if he should write anything about the music or the performance, he would be indulging in music criticism.

The distinction is not between news and non-news, but between musical and general news. In musical news of public performances, the undisputed facts (who did what) are only the take-off point for the main musical news (what it was like). And this, until some scientist devises an infallible music-critical machine, must consist mainly of the individual reviewer's impressions and opinions, backed by his experience, information and knowledge of what he is writing about.

LIKE general news, musical news has its relative importance. It depends to some extent upon the prominence of the organizations and musicians concerned, but not necessarily; a hitherto unknown artist who displays a truly remarkable talent may well rate more space than an established artist in customary form in his second or third recital of the season. A student group introducing a significant new opera will get more attention than is afforded to the Metropolitan's sixth Rigoletto of the operatic year. A policy of the Herald Tribune music department is to give new or unfamiliar music first importance, especially if it seems to be something of more than passing value. In both kinds of news, the routine and customary elements usually take the back seats.

A present tendency in metropolitan reviewing is to keep non-musical routine facts as short as possible. It used to be a custom to wind up a review, especially a not particularly contemporary one, with the remark that a large (fair-sized) audience gave enthusiastic (cordial) applause, or some variation on that theme. But the house may be papered and the applause stimulated by a friendly claque. An accurate report would have to analyze these matters, but one can imagine the howl that might arise if an inquisitive reviewer ventured to do so.

AS a rule, a musical performance follows its destined course. The conductor does not fall off the podium; the orchestra or the opera singers do not start a free fight; the house does not catch fire. But sometimes a reviewer will find a general news story thrust upon him. It may be predictable, as when pickets demonstrated at Carnegie Hall on the evening of Walter Gieseking's recital last April. In that case, the responsible editor can tell the reviewer to cover both the demonstration and the concert, or assign a reporter for the outside activities. It is also for the editor to decide whether the reporter turns his facts over to the reviewer, or writes a separate story.

It may also be unpredictable. The reviewer, prepared to gather purely musical impressions, will be confronted by some dramatic and unexpected event, ranging from comedy, as when a noted conductor suffered a fracture of the suspenders while on the podium, to poignant tragedy, as when Simon Barere dropped dead on the stage of Carnegie Hall two years ago while playing Grieg's Piano Concerto with the Philadelphia Orchestra in a special concert of Scandinavian music. In such a case, the reviewer must immediately become a general reporter, swiftly notifying his city desk and finding out what he can.

The tenor who survived a fall through a trapdoor and gamely went on with the performance made musical news in a big way.

I had a useful and embarrassing lesson long ago, when a prominent pianist suddenly felt tired of it all, and decided not to turn up for a Carnegie Hall recital. Our music staff was smaller in those days; I thought that the artist was merely unusually late and left to cover the three other events on my schedule. Back at Carnegie Hall, I found another pianist, who had been in the audience, giving the recital, and was about to telephone when a friend said that he had already notified my paper. So I waited to comment on the accomplished substitute. But since the message (which turned up in my mail box) did not stress the unusual nature of the situation, I received a warm and deserved bawling out when the story appeared in an earlier edition of the Times. The moral was, do your own phoning.

In reporting Barere's death, I had better fortune; I reached the phone booth, dime in hand, in an impromptu meeting with two music-loving Herald Tribune reporters who had come to enjoy the concert. This meant that the tragedy could be reported without interruption while finding out further details.

AMONG other memorable events which called for immediate reporting were the time when a Metropolitan Opera audience, hearing Lawrence Tibbett's first Ford in Falstaff, mistakenly thought that he was being done out of a solo curtain call, and applauded fervently until he received one; and the time when Curt Taucher, singing Siegfried, fell thirty feet through a smoke-concealed trap after defying Wotan, and climbed back to the stage before the curtain rose on Brünnhilde's fire-girt rock. No one would have noticed if the Metropolitan's press department had not told us about it. The tenor was severely hurt, but completed his role without giving any hint of his injuries.

Actually, some of the memorable old-timers among our music critics took pride in their newspaper ability outside of the musical field. Henry E. Krehbiel, in his early Tribune days, dealt with politics, and William J. Henderson was a master in reporting yacht races. And I doubt whether any music critic today, finding his concert or opera turned into a major general news story, would lose any time in doing his duty as a reporter.

His duty to the very last—even if it necessitated giving up a few of his pet bits of technical jargon, such as portamento and crescendo, and plunging in—verbally at least—where the fire was hottest.

Bayreuth's New Stark Style Often Stirring

By Gisella Selden-Goth

BAYREUTH.—Bayreuth has opened its gates for the third time since the war, and the visitor who enters them after an interval of decades cannot fail to be deeply impressed by the work of reconstruction being carried on in the world center of the Wagnerian cult here. In the third post-war festival season, Wagner's grandsons are still struggling to insure a solid financial basis for the revival of Bayreuth's glory. In the interest of international cultural understanding, which certainly is being promoted in the oldest and most specialized of Europe's numerous summer music festivals, it is to be hoped that their struggle for support, as asked from the nation, state, city, the Association of Friends of Bayreuth and from Wagner-admirers inside and outside Germany, will not be in vain.

The new ideas about how to act and stage Wagner's works fervidly promoted by Wieland and Wolfgang Wagner since 1951, when the first attempt was made to present the music-dramas in a revived and revised form, have been amply discussed by reviewers and other visitors to the previous two seasons' festivals. This writer was struck, above all, with the fact that the youngish scions of the great composer-poet have a remarkable flair for the possibilities of staging and producing. They evidently consider it their life-task not only to keep alive the spirit of their grandfather, but to rekindle the flame of Wagnerian enthusiasm which has somewhat receded in the last quarter of a century. A generation of musicians has grown up which neither cares for the "infinite melody" nor for the curse of the Nibelungs, one which despises the lush colors and passionate outbursts of Wagner's orchestra, and considers his music as largely lacking in the linear purity written on the banners of many modern composers. This generation has to be re-persuaded of the greatness of these musico-dramatic conceptions of a genius.

New Approach Is Streamlined

The new Bayreuth approach simplifies and spiritualizes the happenings on stage in order to concentrate the attention on the human values of the poems and the beauty of the music. Judging by the attitude of the international throng which crowded the most uncomfortable seats of the old Festspielhaus on the famous hill, the work of persuasion is meeting with a good deal of approval.

Reviewing the seven productions—Lohengrin (new this season), Parsifal, Tristan und Isolde, and the complete Ring—which are repeated in the four cycles of the festival month, one must admit that the differences between staging here and, say, that at the Metropolitan are striking. Scenery is reduced to a bare minimum; in fact, most of the acting is done on the same huge circular platform, one that displays a planetary bareness in front of an equally bare horizon. Every change of action, mood, atmosphere is underlined by the work of an enormously complicated lighting plant, which has assumed the task of replacing scenery.

While the atmosphere of Wagner's stories and the mood of his gods and heroes are indeed mostly gloomy ones, the curtain rises almost without exception on a uniform greyish twilight which,

GRAIL SCENE FROM PARSIFAL, as staged at Bayreuth. The role of Amfortas was portrayed by George London.

during seven long nights, proves a great strain on the eyes. In none of the performances is there a moment of real, full brightness on the scene. In the long run, such a preference for brownouts makes it often impossible to follow the facial expressions of the singers and frequently is exasperating.

Debits and Credits of the Staging

It is true that, apart from such changes of expression, there is not much to see on the stage because painted scenery as well as most of the traditional Wagner "props" have been abolished. There are no more trees and rocks, no helmets, shields, curly wigs, beards, veils and flower wreaths and, of course, no horses and birds, or other kinds of fauna. And here it must be said that the stage directors' zeal for a complete break with the previous Wagnerian staging methods is going a bit too far. Space forbids one to rehearse innumerable details, but for example in Parsifal the important contrast between the religious grandeur of the Holy Grail realm and the passionate, earthly seductions of Klingsor's magic garden are completely obliterated, the garden having neither flowers nor magic. We also miss the tenderness of Nature's reawakening in springtime, the background so masterfully devised by Wagner for the resurrection of a repentant human soul on Good Friday.

But in those empty spaces the moving around of the single figures is of strange impact; there are, so to speak, no entrances and exits. The characters emerge from some mysterious spotlight or dissolve in bottomless tenebrosity. Everything is concentrated on the most intensified personal expression and, above all, on the most ardent rendering of the music. The scores seem more convincing when performed in this way; to the expert listener to numberless Wagnerian productions in many parts of the world it sometimes seemed as if he had never really heard and understood them before.

Such emotive perception of the music is greatly enhanced in Bayreuth by the unusual treatment of the choruses. Their acting is stripped of all the usual trite gesticulations, and the singers' immobility is interrupted only by the most exact rhythmic movements and steps; the whole is akin to the style often applied to the Greek tragedy. Especially the male choruses in Lohengrin, the Knights of the Grail in Parsifal, and Hagen's warriors in Goetterdaemmerung remain memorable as models of stage direction and vocal perfection.

American Singers in Casts

The great array of singers called upon in sharing the teamwork of the Festival Theatre, of course, includes mostly German names. But a number of leading parts have been entrusted to members of the Metropolitan Opera. Thus, Eleanor Steber was a new and highly competent Bayreuth Elsa this summer. Astrid Varnay repeated her Isolde and newly assumed the role of Ortrud, in both cases impressively. Regina Resnik was a new Sieglinde of vivid sort. And George London was again acclaimed as Amfortas. In the leading "heroic tenor" roles, it seems that such voices in Germany as elsewhere are becoming rather rare. At least, in the Bayreuth assignments of such parts, neither the German Wolfgang Windgassen, who sang Lohengrin and both Siegfrieds, nor the Chilean tenor of the Metropolitan, Ramon Vinay, as Parsifal, Siegmund and Tristan, though both of them are unusual artists, could prove that the contrary is the case. Martha Mödl was excellent in the exacting roles of Isolde, Kundry and Brünnhilde. Hans Hotter, of the "Met," as Wotan gave one of the most memorable renderings of the whole series.

The huge orchestra, composed of Germany's best instrumentalists, and assisted by the incomparable acoustics of the unique, hidden "mystic pit," interpreted the scores with eloquence and beauty of sound, under the alternate leadership of Joseph Keilberth, Clemens Krauss and Eugen Jochum. The success of the series with the public was enormous; many listeners decided to return next year, and others declared they would not hear another Wagnerian performance elsewhere until that time.

Hamburg Orchestra Celebration

HAMBURG. — The Philharmonic Society here will mark its 125th anniversary this fall. It was founded in 1828, with a personnel of 40. This season opens Sept. 20-21 with Walter Gieseking as soloist in Beethoven's E flat Concerto. Conductors of 12 regular and two special events include Joseph Keilberth, Eugen Papst and Leopold Ludwig, the latter music director of the Hamburg Opera.

Passau Has International Fete

PASSAU, GERMANY.—The second annual European Festival in Passau was held Aug. 14 to 30, with some dozen nations participating. Menotti's The Telephone, by an international opera group from Austria and participation of the U. S. Air Force Band were the American contributions. Willy Domgraf-Fassbaender, German baritone, is the artistic director of the festival, in which boys' choirs from France, Germany and Holland, and other ballet and opera performances were a feature.

Holland's Festival Features Opera Novelties

By Frits Noske

THE HAGUE.—The Holland Festival this year placed its chief stress on opera performances, and in general the series proved of cultural significance. With the Court and Diplomatic Corps in attendance, La Vida Breve, Falla's first dramatic creation, and El Retablo de Maese Pedro, his last work for the stage, were produced by the Netherlands Opera. The former lyric drama holds delightful invention and is laid in the passionate gypsy atmosphere of Andalusia, but it lacks much action and is a problem for the stage director. In Henri Tomasi an experienced conductor was found who turned the Opera orchestra into a first class ensemble. Victoria de los Angeles appeared as guest star; with a voice delightful in all registers, she gave an excellent account of the role of Salud, enacted with dramatic intensity. She was outstandingly seconded by Jo Van de Meent (Grandmother), Frans Vroons (Paco) and Siemen Jongsma (Uncle Sarvaor), who also sang their parts in Spanish. Yves Brayer contributed artistic *décors* and costumes, and Abraham Van der Vies was a creditable stage director. The dances at the wedding were performed by the Spanish dance group of Manolita and Salvador Vargas.

The evening opened with El Retablo, based on an episode from Cervantes' Don Quixote. (In 1919 Falla with Stravinsky and Satie received an invitation from the Princesse de Polignac each to write a marionette play. Stravinsky contributed Renard, Satie his Socrate, and Falla the Retablo.) Its setting is a Castilian village, and among the characters is the Don, so much carried away with war's tumults and the captivating story of the narrator that he draws his sword and attacks the puppets! The wealth of musical invention is surprising, but it does not compensate for the fact that the awaited climax is lacking. Jongsma as the Don also missed the swagger and ecstatic power, the imaginative force of the great dreamer. Françoise Adret and members of the Opera ballet made an attractive whole of the knightly pantomime on a small stage with colorful costumes. Nel Duval's performance as the narrator was admirable, and Chris Peumer interpreted the basso part of Maeso Pedro. After the performance there was a municipal reception for the guests at the Town Hall.

Otello a Highlight

Otello by Verdi, with Ramon Vinay in the title role, was the highlight of the festival, under the expert baton of Josef Krips, with Herbert Graf as stage director. Other chief roles were sung by Gré Brouwentijn as Desdemona and Scipio Colombo as Iago. The accompaniment by the Concertgebouw Orchestra was superb. At the repetition of the work, Queen Juliana was present.

Under Karl Elmendorff, the Netherlands Opera presented Weber's Der Freischuetz, for which Emil Preetorius created some characteristic scenery. The dominating figure was Caspar Broscheler in a demoniacal interpretation of Kaspar. Louise de Vries was enchanting as Annchen. Jan van Mantgem was the Max, and Greet Koeman as Agathe showed refined singing but some lack of dramatic power. Elmendorff unfortunately strained tempi for this ultra-romantic work, but the orchestra played beautifully.

Berg's Lulu by Essen Opera

The most sensational feature of the festival was the staging of Alban Berg's Lulu by the Essen Opera. The music drama is in three parts; Berg himself arranged the libretto from Wedekind's tragedies, Erdgeist and The Box of Pandora. The atonal work, with its horrifying book, caused much discussion. But one who listens to the music closely—whatever his other reactions to the scabrous work may be—cannot help feeling that it represents the idea of a

SCENE FROM BERG'S LULU, presented at the Holland Festival by the Essen Opera Company. L. to r., Karl Bruckbacher as the Medical Councillor, Carla Spletter as Lulu, and Peter Offermann as The Painter, in a dramatic episode.

demonic natural force, personified by the heroine. The composer worked on the score for a decade, interrupting it for other productions, but left it unfinished. The thematic unity of the work is exceptional, as it is based on one twelve-tone series, representing Lulu, which determines the whole course of the work.

The orchestral interludes and final scene have great suggestive force, and seem to me the most successful passages. The singers, especially of the title role, require enormous endurance; their parts lie extremely high in range and demand great volume, with difficulties of intonation and rhythm that seem almost impossible to achieve when read in the score. The conductor and cast deserve great praise for the high level of the performance. Carla Spletter as the heroine gave a creative reading of this almost unsingable part. The rest of the cast included Trude Roesler (Duchess), Julius Juellich (Dr. Schoen), Peter Walter (Alva), Peter Offermann (Painter), Heinrich Semmelrath (Rodrigo), Erwin Roettgen (Schigolch) and Helene Maillauer (Grammer School Boy). The able stage manager was Hans Hartleb and the conductor Gustav Koenig. The Essen orchestra produced a sensitive sound, especially in the climaxes. The ovations at the end were warm from a majority of the audience, and the German Ambassador and his wife afterward held a reception at their Embassy in The Hague.

Figaro Triumphs

The Royal Theatre was sold out and enthusiasts showered flowers on the stage when Nozze di Figaro was sung by the Netherlands Opera under the genial baton of Krips. Two foreign guests heard were Italo Tajo, who gave a wonderful reading of Figaro, and Nadine Conner, of the "Met," who turned in an ideal Susanna. She possesses a perfect Mozart timbre and was delightful in recitatives and arias. Last year's discovery, Corinne Canne Meyer, as Cherubino provided an even deeper portrayal. Vroons deserves special mention for his original study of Don Basilio.

A Stravinsky evening at the Diligentia presented his new Cantata together with the youthful work, Histoire du Soldat. The former, for women's chorus, tenor and soprano soli, and small instrumental ensemble is well known to Americans. The Belgian singers, Maria Ceuppens, soprano, and Louis de Voes, tenor, provided fine voices and intelligent portrayals with Berkhout's Kralings Women's Chorus. Histoire du Soldat was done in concert form by the Belgian Chamber Music Ensemble, under the superb baton of Paul Collaer, in a Flemish translation by Martinus Nijhoff, with Johan de Meester as stage manager and reader, Bert Janssen (Soldier), Frans Roggen (Devil) and Paula Senier (Princess). There were great ovations.

Fifteen Orchestral Concerts

Fifteen concerts by the Residentie and the Concertgebouw orchestras took place in Amsterdam and Scheveningen. The latter group under Eduard van Beinum opened the series with the Te Deum for mixed chorus, soloists and orchestra by Diepenbrock and the Fifth Symphony of Bruckner, assisted in the former religious work by the Toonkunst Choir, Corry Bijster, Roos Boelsma, Chris Scheffer and Herman Schey. There was a memorable impression. Clifford Curzon was an able soloist in the succeeding Concertgebouw program under Krips in Mozart's C minor Concerto (K. 491) and the orchestra won higher laurels in Schumann's First Symphony and Strauss' Eulenspiegel. Jean Martinon, French conductor, led the same orchestra, proving himself a sensitive colorist, in Bizet's Symphony, the ballet suite Bacchus et Ariane by Roussel, the individual Symphony (1951) by Henry Dutilleux, and the Chausson Poème, nobly played by the Belgian violinist Arthur Grumiaux.

The Residentie Concerts opened in Scheveningen under Willem van Otterloo, with a program including works by Haydn, Mozart (A major violin concerto played by Schneiderhan) and Henk Badings' imposing Third Symphony (1935), filled with deep tragedy and with severe classical structure. Carlo M. Giulini, Italian guest leader, made his Dutch debut with a bill listing Debussy's La Mer, Falla's Nights in the Gardens of Spain (Hans Henkemans, soloist), Vivaldi's Concerti degli Stagione (Theo Olof playing the violin obbligati). Giulini made the orchestra sing, and combined color, precision and vitality in his readings.

Antal Dorati, guest conductor of a Kurhaus concert, presented Kodaly's glowing and powerful Psalmus Hungarious, assisted by the Hague Toonkunst Choir and Set Svanholm (Dutch debut)

as the tenor soloist. Bluebeard's Castle by Bartok had a revival under his baton, with Norman Scott as Bluebeard, revealing a fine voice but missing some of the tension of the role, and Martha Lipton as Judith showing much dramatic feeling. Dorati's interpretation was beyond all praise.

Elmendorff conducted the Residentie, with Dietrich Fischer-Dieskau as baritone soloist in Mahler's Lieder eines fahrenden Gesellen, sung with musical and poetic mastery. There was a local premiere of the Second Symphony by K. A. Hartmann, lasting only 15 minutes, but showing touching episodes, despite some excesses in expression and overwhelming use of percussion. Paul Klecki conducted the same orchestra in a novelty for the Netherlands, the Primo Concerto per Orchestra by the Italian Goffredo Petrassi, cleverly composed and with charming invention in the Adagio, though the third part has little inspiration. Clara Haskil appeared as soloist in the Schumann Piano Concerto.

The two orchestras gave closing concerts. That by the Concertgebouw in Amsterdam presented Eugene Ormandy in his Dutch debut (he also led three other Concertgebouw programs, one in Scheveningen). He proved a first class interpreter of the Mendelssohn "Italian" Symphony, and gave a magnificent reading of Hindemith's Mathis der Maler Symphony. Another novelty here was the Sixth Symphony of Prokofieff, revealingly presented.

The closing Residentie concert under Otterloo at the Kurhaus held Falla's El Amor Brujo suite, with Martha Lipton as a deeply dramatic soloist; Ravel's Valses Nobles et Sentimentales; the local premiere of the original Orchestermusik by Gottfried von Einem, and Liszt's A major concerto, finely played by Cor de Groot.

Other Concerts, Ballets and Dramas

Space does not permit detailed reports on the many other outstanding events, such as the Radio Philharmonic Orchestra's two concerts at Haarlem and The Hague, which included a series of seven variations by Dutch composers on the folksong, When It Rains in Winter, with contributions by Cor de Groot, Jurriaen Andriessen, Herman Strategier, Marius Flothuis, Sem Dresden, Karel Mengelberg, and Anthon van der Horst, performed under Eduard Flipse's direction; and Henk Badings' Psalmen-Symphonie, a composition of significance and beauty. Both works were written on commission from the Dutch Radio Union.

The Stuttgart Chamber Orchestra, under Karl Muenchinger, featured Bach's Brandenburg Concertos Nos. 3, 4, 5 and 6 in one splendid concert, though the Concertgebouw Hall was too large for such works. The Collegium Musicum Italicum, under Renato Fasano, gave a memorable concert of older Italian music by Vivaldi and his contemporaries, also a work by Rossini. The latter group also was heard in a Vivaldi program at Scheveningen. The sextet Alma Musica, of the Netherlands, gave a program including a new work, Le Tombeau de Ravel, by Rudolf Escher, and the D major Concerto by Falla. The Nederlandes Kamerkoor, under Felix de Nobel, presented several morning concerts, one devoted to Lassus, the second to works by des Pres, Frank Martin, Hindemith, Joaquin Rodrigo, Spanish composer (b. 1902) and Marius Flothuis. The Bach Verenigung was heard in a Bach-Handel program at St. Jon's Church, Gouda, and Bach's B minor Mass at the Cathedral in Naarden. Four lieder recitals at the Diligentia were by de los Angeles, including Falla's Canciones; Elisabeth Schwarzkopf, in a Wolf program; Laurens Bogtman, in songs by Martin, Moussorgsky, Fauré and Chabrier; and Fischer-Dieskau in Schubert's Winterreise. In the ballet field, we had performances by the Grand Ballet du Marquis de Cuevas, Ram Gopal and his Indian dancers and musicians, a National Dance Group from Greece, and Roland Petit with his Ballet de Paris. Everyman, Hofmannsthal's Der Schwierige and Shakespeare's Tempest were the dramatic offerings.

A SCENE FROM MEDEA, dance drama with music by Samuel Barber, American composer, recently produced by the Cologne Opera, with Lisa Czobel dancing the title role.

MUNICH FESTIVAL PRODUCES RARE OPERAS

By Gisella Selden-Goth

MUNICH.—The Munich Opera Festival covers the same period as that at Bayreuth, but there is little competition between the two. They aim to attract the same international public which visits Bavaria in the summer. Munich offers works carried over from the winter repertory. The casts are local ones, with occasional addition of foreign singers. In Meistersinger, Ferdinand Frantz as Hans Sachs was particularly effective. But the old-fashioned and uninspired stagecraft and mediocre orchestra are less rewarding.

While Bayreuth has Wagner and Salzburg its Mozart as patron saints, Munich has sought to specialize in Richard Strauss—a not illogical idea, since that composer's father played French horn in the orchestra here for nearly half a century and his famous son was born here and died in the nearby mountain resort of Garmisch. This is laudable, but certainly such dated or rather weak operas as Arabella and Capriccio made a poor showing in their proximity to the powerful Elektra, in spite of some occasionally quite beautiful "Straussian" music. In the casts the charming soprano Lisa della Casa (joining the "Met" soon) excelled as Arabella.

Orff's Antigonae Is Powerful

The notable contemporary musical organization of Munich, Musica Viva, may have inspired the inclusion in the festival roster of Carl Orff's Antigonae. One of the leading composers of modern Germany, also esteemed as a theorist, educator and artist of universal culture, he writes the highly sophisticated librettos of his own works. Though the artfully primitive way in which he sets them to music is often subject to controversy, one cannot deny him originality.

Orff's music to Hoelderlin's wonderful German version of Sophocles' tragedy is written for a curiously barbaric orchestra, one without violins, and adding a clangorous instrument, the trautonium, to its already greatly enriched percussion battery. The orchestra underlines with sparse but all the more terrific outbursts the bloody feuds of Oedipus' descendants, while on the other hand it paints a fantastic and shadowy accompaniment for the archaic, and often only recited, arias and choruses.

The production of the one enormous act lasting two and a half hours is novel and imaginative, with inventive abstract staging. It proved one of the festival highlights. Gerhard Lenssen, the Dresden conductor, Heinz Arnold as stage director, and Helmut Juergens as designer, worked together with close understanding to realize the symbolic dream-world of Orff's dramatic conception. The chorus had been remarkably well coached by Herbert Erlenwein for its difficult task, which requires expert mastery of declamation. The exalted Antigonae of Christel Goltz and the monumental Kreon of Henrich Pfanzl maintained a high level in the solo parts.

Werner Egk Works Produced

Much less acclaim was awarded to the attempt to add a modern ballet bill to the program. The one-act scores by Werner Egk, The Chinese Nightingale, and Joan of Zarissa, represented the work of one of the composers sponsored by Musica Viva, but these productions did not prove too interesting. This was in part owing to the insufficiency of the Munich Opera ballet, whose lack of charm and precision were disappointing. Although possessing several accomplished soloists, the ensemble has been little touched as yet by the new afflatus in the other fields of German theatre art.

The festival also included one performance of Pfitzner's Palestrina, written forty years ago, now seldom given in Germany and not at all elsewhere, though considered by many to rank among the great music dramas of our century. The exacting role of Palestrina was sung and acted with conviction by Julius Patzak. Robert Heger conducted an orchestra which lacked the requisite delicacy in sound for a perfect realization.

Grétry Opera Revived at Tanglewood Fete

By Jules Wolffers

LENOX, MASS.—It was not only the music that made news at this summer's Berkshire Festival. The other side of the podium made news of its own, with record-breaking audiences and gate receipts. Over 150,000 admissions were chalked up for the Boston Symphony Orchestra concerts, plus other Tanglewood events and student concerts sponsored by the affiliated Berkshire Music Center. Total income was well over $350,000, including ticket sales and contributions to the Center's "Friends," which carry admission to student programs and other Tanglewood offerings. This is "big business" for a six-week period, and encouraging for those who want to see the mass American audience share in the experience of hearing fine music.

As usual, Boris Goldovsky's Opera Department made very special news of its own. Four one-act operas were produced —Gluck's The Drunkard Reformed, Debussy's L'Enfant Prodigue, Chabrier's An Incomplete Education, and the first performance of Bad Boys in School, by Jan Meyerowitz.

The last-named, based on a play by Nestroy, formed a part of the annual benefit program lasting an entire day, Tanglewood on Parade, where it had to compete with a lot of rival programs demonstrating the achievements of the various departments of the Center. This was on too lavish a scale to make a detailed consideration possible.

The chief operatic production was Grétry's Richard the Lion-Hearted, dating from 1784. This was the first hearing of the work in the United States since about 1800, when it was, of course, sung in French.

The story concerns the faithful Blondel, a minstrel, who contrives to rescue his imprisoned royal master Richard when the latter is held in durance vile during one of his crusading enterprises. Blondel announces his presence by singing a song of fealty which has become associated with this historic character, O Richard, O mon Roi. The opera also contains some more or less conventional love scenes.

A Historic Opera-Comique

The much written-about but never-heard work received the best of treatment from Goldovsky's talented troupe. For all its anachronisms and naiveté, the opera has much appealing charm and some fine melodies. This score served as one of the models for later French comic opera, and it was a fascinating experience to see the history-making work produced, if today it seems a bit pallid. The whole cast and production crew worked with an esprit de corps that produced first-class results.

Goldovsky, the producer and conductor, used a translation made by himself and Sarah Caldwell, who staged the work. The setting were designed by John Blankenship and successfully employed the projections on slides of Paul Planer, as in the Mozart Titus production last season at the Center. The costumes by Leo Van Witsen were elaborate and in the spirit of the period. The musical preparation had enlisted as assistants Paul Ulanowsky, Felix Wolfes and Ludwig Zirner.

The casts were headed by John McCollum, as Blondel; Theresa Green and Lois McCauley, alternating as Marguerite of Flanders; Richard Cassilly and Alvin Edmondson, heard on separate nights as King Richard. The two young lovers united by the royal beneficence were Christine Cardillo as Laurette and Robert Rue as Florestan. Others roles were assigned to Arlene Stone, Alfred Knopf, Anne English, Rosalind Elias, Robert Simpson, Lee Cass, McHenry Boatwright, Suzanne Der Derian, Paul Huddleston, Richard Brand, Hunter Moore, Wendell Gray, Clifford Orr and Arthur Schoep, besides a mixed chorus of peasants, servants and soldiers.

Orchestral Highlights

As for the parent body, the orchestra presented 15 concerts, the first six devoted to chamber music (reported in the August issue of the Musical Courier). The last nine, with the full orchestra, came on three successive Friday-Saturday-Sunday programs, ending Aug. 16.

SCENE FROM GRETRY'S OPERA, Richard the Lion-Hearted, revived at Berkshire Music Center. L. to r., Laurette (Christine Cardillo) and the minstrel Blondel (John McCollum) in an episode from Act. I. The work was produced by Boris Goldovsky, using the Goldovsky-Caldwell English translation of Sedaine's text; and with scenic projections by Paul Planer.

Charles Munch opened the Shed series in brilliant style with the Beethoven "Leonore" No. 3, the Mendelssohn Violin Concerto (Zino Francescatti, soloist), the Copland "Appalachian Spring," and the Ravel Bolero. The orchestra played splendidly and Mr. Francescatti drew salvos of applause for his smooth and finished rendition.

Lukas Foss was soloist the following night in his own Piano Concerto No. 2, a work that did not receive a uniformly favorable reception when heard last year. Since that time, however, the composer has revised it to its great advantage. Possibly, also, the performance was a better one this time. So here is a reversal of judgment for a composition one now finds imaginative and charming. Program-opener was Schumann's Overture to Manfred, and after-intermission pieces were the Mendelssohn "Italian" Symphony with the Hindemith Symphonic Metamorphosis on Weber Themes, both done in scintillating style.

First of the guest conductors was Pierre Monteux, in an all-Tchaikovsky program. One small bird on this occasion pitted his wee but shrill piping against the whole orchestra. Monteux's Tchaikovsky has its own qualities of emphasis, with particular stress on brass. The audience was enthusiastic. Bolet gave an expressive and powerful projection of the concerto.

The opening program of the second week-end was devoted to the Berlioz Romeo and Juliet dramatic symphony, an especial Munch favorite, which he does very well. Soloists were Jennie Tourel, contralto; John McCollum, tenor, and Nicola Moscona, bass, with the choral sections taken by the Berkshire Festival Chorus trained by Hugh Ross.

Koussevitzky Memorial Program

Memories of Munch's predecessor were revived the following evening when Leonard Bernstein directed a Koussevitzky memorial concert. After Moussorgsky's Prelude to Khovanstchina, Jennie Tourel made her second series appearance with exquisitely-shaped interpretations of the solo sections from Ravel's Shéhérazade. The conductor achieved magnificent results in the Mahler "Resurrection" Symphony, although his platform mannerisms sometimes got in the way of the music. Miss Tourel again was highly effective, and a young soprano, Theresa Green, made an appealing Tanglewood debut, with the Festival Chorus producing some beautiful timbres. After the program Bernstein received the Mahler Medal from the Bruckner Society of America in an informal backstage presentation.

Munch returned the following afternoon for gratifying results in the Schubert Fifth and a moving rendition of Samuel Barber's Adagio for Strings. Soloist of the afternoon was Gregor Piatigorsky in his notable reading of Don Quixote, by Strauss, and in the inconsequential but diverting Brazilian-flavored Milhaud Cello Concerto No. 1. The Roussel Second Suite from Bacchus et Ariane closed the concert and series B.

Brahms' Requiem Sung

The final week-end repeated the Munch-Bernstein-Munch pattern. The regular conductor again devoted his opening program to a concert-length work, the Brahms German Requiem, Soloists were Lois Marshall, soprano and William Warfield, baritone, and here the Berkshire Festival Chorus made the last of its many fine appearances.

Bernstein achieved the biggest single audience success of the festival with his exciting reading of the Chavez Sinfonia India. The Mexican composer was present to share in the great ovation evoked by his tricky, folk-flavored composition.

On the other hand, the audience was apathetic to a really splendid read-

(Continued on page 13)

Carmel Bach Festival Closes with Passion

By Alan Campbell

CARMEL, CAL. — Four daytime recitals, two invigorating morning lectures and six evening concerts made up the program for the sixteenth annual Bach Festival at Carmel, July 20 to 26. Compositions from various periods of the master's musical development were interspersed with those by twelve other Baroque composers, including Handel, Vivaldi, and lesser lights such as Karl Stamitz, whose animated concerto in D major for viola and orchestra proved a festival highlight, with Michael Mann, son of Nobel prizewinner Thomas Mann, giving an impassioned yet sensitive reading of the solo part.

Festival chorus and orchestra were again under the expert direction of Gastone Usigli whose admirable qualifications for this taxing post had been clearly manifested as early as 1938. He has remained the festival's conductor since that time. The splendid level maintained by the performances is largely owing to his generous efforts and unflagging enthusiasm.

Soloists from many parts of the country participate in the series but the majority of the instrumental soloists are also members of the orchestra. Theatrical virtuosity would be out of place at these concerts, where the emphasis is on interpreting the music as the composer probably meant it to be played. Nevertheless music-lovers travel considerable distances to attend this event, drawn by the quality of the music, and the honest, forthright manner in which the ensemble work is achieved.

Trombones Herald Concerts

As in previous years, four heralding trombones announced the opening program from a window of Sunset School, in whose high-ceilinged, Gothic-arched auditorium the evening concerts are held. An audience overflowing into the aisles, and onto the steps of the stage festively adorned with palm branches, heard the opening group of four Bach Chorales sung in a subdued but convincing manner by the chorus. The majority of the singers are residents of Carmel and commence rehearsals a half year before the festival.

The orchestra of some 40 played throughout the series with commendable clarity and verve. Outstanding solo contributions were those of Arthur Hoberman, flutist, in the Bach Overture in B minor, and Alix Young Maruchess, who gave a most musicianly performance on the viola d'amore in Vivaldi's gay and appealing Concerto in D major with the orchestra.

The second day opened with an afternoon recital of Bach organ music by Ludwig Altman at all Saints' Church. The beautiful new organ approximates the baroque instruments for which Bach composed, both in tone quality and technical resources. Altman played with reverent feeling and magnificent control in the Phantasy and Fugue in C minor, the Pastorale Suite, several Chorale Preludes including the tender Sheep May Safely Graze, and the stirring Concerto in D minor after Vivaldi.

That evening one heard five contrasted concertos, opening with the Brandenburg No. 4 conducted by Usigli at a lively pace with Ervin Mautner, violinist; Mr. Hoberman and Margaret Mee, flutists, as competent soloists. Whitney Tustin, first oboist of the New York City Opera orchestra, created a favorable impression by his spirited and delicate reading of Albinoni's Oboe Concerto in B flat major with the orchestra. The program included the previously mentioned Stamitz work; the Bach Concerto in C minor, No. 3, for two pianos and orchestra, tastefully but perhaps a shade too reservedly performed by Ralph Linsley and Charles Fulkerson; and the Bach Piano Concerto in D minor, with Maxim Schapiro gaining a prolonged ovation for his brilliant and finely modulated conception.

A GROUP AT CARMEL . . . L. to r., seated, Gastone Usigli, festival conductor; Maxim Schapiro and Robert Vetlesen, pianists; Dene Denny, co-founder of the festival; Ralph Linsley, pianist; Jean Fulkerson, cellist; Charles Fulkerson, pianist; and Hazel Watrous, co-founder of the festival.

Musical Offering Analyzed

The third day began with a morning lecture by Alfred Frankenstein dealing in the main with The Musical Offering and giving a stimulating analysis of this complex score and a lively comment on the elaborate court protocol of Bach's day. This was interpreted as having determined his puzzling method of orchestration, since the parts had to be altered to suit the abilities of the changing personnel of the palace ensemble.

Outstanding events of the fourth and fifth days were morning recitals at which Mme. Maruchess delighted her audience with a brief history of the viola d'amore, playing unfamiliar music for this instrument; a truly memorable morning recital of sonatas for flute and oboe of works by Loeillet, Bach and Telemann, impeccably done by Messrs. Hoberman and Tustin. Ralph Linsley was the excellent piano accompanist for these events.

Dominating the fourth day's evening concert was Usigli's fluid and imaginative orchestration of the greater part of The Musical Offering, as performed by ten members of the ensemble in solo parts. This work which crowns three centuries of contrapuntal art was followed by a graceful reading of Mozart's A major Concerto for piano and orchestra, featuring Robert Vetlesen, and a remarkable interpretation of Haydn's D major Cello Concerto by Joseph Schuster. His opulence of tone and authority of performance were well complemented by the fine ensemble work. Soloist and orchestra gave an encore, the Adagio from J. C. Bach's C minor Cello Concerto.

The fifth evening concert was notable for the power which Eula Beal, contralto, revealed in her nobly phrased delivery of the Bach Cantata No. 170, "Vergnügte Ruh" (O Blessed Rest), and the refinement of style and beauty of tonal shading which Julian Karolyi imparted at the piano to a series of Bach's works, closing with the Chromatic Phantasy and Fugue.

The choice of Mr. Karolyi to give a solo recital of Bach's clavier scores was well justified by the brilliant readings which he gave to these stylistically exacting works. He imbued his readings with warmth, color and a subtle gradation of dynamic planes.

Vivaldi and Bach Contrasted

The second half was dedicated to the Vivaldi Concerto in B minor for four violins and orchestra, and the Concerto in A minor for four pianos which Bach derived from it. The violin solo parts were achieved with vivacity and excellent tempi by four feminine members of the ensemble. Messrs. Schapiro, Vetlesen, Fulkerson and Linsley joined in a stunningly integrated version of the latter.

Sunday brought the festival to a close with impressive performances in the afternoon and evening of the massive St. Matthew Passion. Under Usigli, a fine balance was maintained between orchestra and voices from the beginning to the close of this monumental work. It would be difficult to find four soloists better suited to their roles than Phyllis Moffett, soprano; Eula Beal, contralto; James Schwabacher, tenor, and Donald Gramm, bass. Miss Moffett possesses a voice of clarity and sweetness of tone; Miss Beal, a rich, vibrant contralto, well projected; Mr. Schwabacher as the Evangelist imbues the part with dramatic fervor and fine diction; and youthful Mr. Gramm revealed unusual resonance and beauty of tone in his intelligent and tasteful singing.

The standard set by this year's festival will serve as a challenge to the artists of future ones. Dene Denny and Hazel Watrous, co-founders, have announced that the 17th annual series at Carmel will take place on July 19 to 25, 1954.

Eagle River, Wis., Plans Festival

EAGLE RIVER, WIS.—A full-fledged music festival has been held this year, drawing its audience from a number of towns in Northern Wisconsin. The festival has grown from an experiment four years ago, when the Manhattan Trio held a series of four summer concerts in Eagle River. The group made no artistic concessions, but kept the concerts informal through explanations and discussions of the composers' theories and works. By the end of the first year, a Chamber Music Society of Northern Wisconsin was formed by citizens and summer residents, and in the summers since the first series the concerts have expanded to include other towns in the area.

HIGH FIDELITY RECORDING WINS ARMY OF DISK-LOVERS

Music merchants reported phenomenal sales of recordings (among which, the disks of classical music represented some 40 per cent, instead of the 15 per cent of a few years ago) during the past year at the Music Industry Trade Show, held in Chicago in July. Out of a total volume of $325,000,000 which the nation's music stores took in during the preceding twelve months, over $200,000,000 was derived from recording instruments and disks sales alone.

The retailers noted that the public was showing a growing liking for high fidelity reproduction. Joseph Dworken, president of the Phonograph Manufacturers' Association, Inc. (of Dynavox Corp., Long Island City, N. Y.), said that "the American public is becoming more accustomed to better sound reproduction from radio, TV and movies" and that there was no reason for not expecting it from their phonographs, too. Combination of better instruments and recordings has opened up new opportunities for indulging tastes the public had all along. (A growing tendency is for industrial plants to supply their employees with "piped in" music, effective as a morale and production booster.)

As an example of the growth of public interest in high fidelity, which extends to so-called "3-D" or Stereophonic sound systems now invading the cinema theatres, there was the introduction at the Berkshire Festival of Philco's new high-fidelity radio-phonograph combination known as the "Phonorama." The unusually designed tone chamber is keyed to an "acoustic lens" that "floods the room with sound" rather than channeling it to a narrow path in front of the cabinet. This is claimed by its makers to be "the first successful design of a high-fidelity system in a single cabinet with the acoustically-designed sound chamber."

Advent of 3-D Recording Sensational

Three-dimensional sound reproduction has been called "the most sensational new recording development of the year." Just as in 3-D motion pictures, each eye sees a separate image and polarized glasses are needed to combine these into a single one, so in binaural sound, each ear hears a separate pattern and combines them to achieve an added depth or perspective. In order to have a true stereophonic sound three or more microphones are used, producing separate records which are played through widely-spaced loudspeakers. Since the usual home does not permit such a wide separation of so many speakers, a compromise has been sought by Columbia Records, Inc., and attained in a new third speaker which has been developed in its high-fidelity phonograph, introduced last December. It makes use of existing records, whereas the stereophonic system needs specially recorded double-track disks and double needles. The additional speaker, known as XD, may be added to the former high fidelity moderate price set for about $25. The new attachment was designed by Dr. Peter Goldmark, who developed the "360" machine and long-playing record introduced by Columbia in 1944. A table model, high-fidelity phonograph, the "360," with a full wide-range sound system "in an enclosure no bigger than a hat box" will be produced by Columbia Records for a price of $139.50, it was announced by James B. Conkling, president of the company. Two synchonized speakers at the sides, rather than the front, of the cabinet radiate sound throughout a room more effectively than does the conventional single-speaker, it is stated. The "equalizer" tone control permits adjustment of the treble response to accommodate recording characteristics of various manufacturers.

Launching the DISCussion Dept.

Beginning with the October 1 issue, the Musical Courier is expanding its record department to include more reviews of new recordings as well as news of interest to record collectors. Jules Wolffers, our new record reviewer, is no stranger to the Courier's pages. His concert reviews and musical criticisms have been a regular feature of the magazine. Mr. Wolffers is a composer, pianist and Associate Professor of Music at Boston University, Music Director of the educational FM station WBUR, where he has three sustaining programs of his own, and is a contributing editor of the Christian Science Monitor.

In line with enlarging the Musical Courier's record department letters will be welcomed from readers telling us the extent of their record collections, the type of recordings in which they are most interested, and what new works they would like to see available on records.

News of the Recording Field

Arturo Toscanini's recording of Beethoven's Ninth Symphony has been chosen by Downbeat, music trade publication, as "the best recorded symphony performance of 1952" in a poll of 200 artists and critics. The recording by Toscanini and the NBC Symphony Orchestra has sold more than 125,000 copies to date. . . . As another step forward in its "Operation Opera" program, Broadcast Music, Inc., has announced that American and Canadian Radio stations now have, for the first time, the rights to perform recorded operatic works in their entirety. This includes seven Puccini operas controlled by G. Ricordi. . . . A "Symphony Mystery Voice

PERIOD SPONSORS A MUSIC GUILD

Now a new Record Club with a new basic idea!

PERIOD MUSIC GUILD is a record club with a new formula—to give subscribers the privilege and pleasure of selecting on a yearly basis *the works that they want recorded.* These would be issued to subscribers only in exclusive editions and would not be available through other channels. In this way, the club becomes a two-way affair—not merely providing members with select material but allowing that material to be selected by them. To lend prestige and attractiveness to its releases, PERIOD RECORDS pledges itself to top its previous level of engineering skill and to provide discs in which the artistic achievements are set off by a maximum of tonal brilliance, balance, and clarity.

If you are not yet acquainted with PERIOD RECORDS which for years has

- **widened record repertory from Bach to Offenbach**
- **produced quality engineered classical discs**
- **issued "firsts" in opera, chamber music, etc.**
- **featured distinguished American and European artists**

Take advantage of this ATTRACTIVE SAMPLE OFFER

☐ **CORELLI'S** Christmas Concerto No. 8 Op. 6
☐ **CHOPIN'S** Piano Concerto in E Op. 11
☐ **PROKOFIEFF'S** Overture on Hebrew Themes & Schubert's Quartetsatz

PERIOD MUSIC GUILD

at $1.00 each - Reg. Price $4.00

PERIOD MUSIC GUILD, 884 Tenth Ave., N. Y. N. Y.
Enclosed find check (or money order) for $.....
Please send me the following record (or records) at $1.00 each (Reg. Price $4.00)
☐ **Corelli** ☐ **Chopin** ☐ **Prokofieff & Schubert**
PMGC

Name .....
(please print)
Address .....
City ..... *Zone* ..... *State* .....

If not satisfied, I am entitled to return my purchase within five days and to have my money refunded without delay.

I also understand that I will receive a descriptive folder about THE PERIOD MUSIC GUILD exclusive editions.

DONNIZETTI'S LUCIA DI LAMMEMOOR
(COMPLETE OPERA)
URLP 232 3-12 with libretto $18.50
URANIA

JOSE ITURBI, r., receives a gold record from Frank Folsom, president of Radio Corporation of America, of his piano disk, Debussy's Clair de Lune, which has passed the million sales mark. Iturbi is the only Red Seal artist to receive two such gold records, the former being of Chopin's Military Polonaise four years ago, indicating a similar achievement.

Contest" to run through mid-September, is now under way for the benefit of the National Symphony Orchestra's sustaining fund. Entrants must complete the following phrase: "I like music because" and mail with a $1 or more donation to Symphony, Box 447, Washington, D. C. The contestant who sends in the best statement will be asked to identify the mystery voice. Among the many prizes offered are a $2,400 Mason & Hamlin grand piano, Westminster Recording Co.'s libraries of symphonies, opera and concertos, valued at $1,700, and a high-fidelity Philco "Phonorama" radio phonograph combination worth $500. . . . A selection of concert classics, now available on pre-recorded tapes, has been announced by the A-V Tape Libraries, Inc. This fits into the programs in many schools, which are increasingly using audio-visual aids. . . . The election of John A. Rankin and John S. Sturgeon as vice-presidents of the Magnavox Company, has been announced by Frank Freimann, president. . . . Richard Ellsasser will record the ten symphonies for organ of Charles-Marie Widor for MGM Records. . . . An album of recordings by Norman Carol, violinist, will be issued by Victor in the fall, presenting the artist in numbers by Kreisler, Sarasate, Tartini and Chopin. . . . Westminster received the first prize awarded annually by the Audio Engineering Magazine, New York, for the best musical and technical long-playing records for its recording of the Fifth Symphony by Gustav Mahler, played by the Orchestra of the Vienna State Opera (Volksoper) and conducted by Herman Scherchen. It was recorded at the Symphonia Studio in the Vienna Konzerthaus.

Extracts from seven of the most popular Cetra operas are now available on six single 12" "Highlight" discs. Since these are drawn from the corresponding complete Cetra recordings, the same casts and performers will be featured. . . . The New York Public Library, which offers summer outdoor recorded concerts, is being remodeled. The third floor will be the new home for the record collection and listening facilities. . . . Midsummer gremlins played hob with the Urania Records advertisement on the opposite page, gave the name of the sainted Donizetti and work unorthodox orthography. As their plate couldn't be re-done at moment of going to press, we hereby tender apologies to all readers.

René Devries Weds Dosha Dowdy

CHICAGO. — The marriage of René Devries, associate editor of Musical Courier, and Dosha Dowdy, his associate in the Chicago office of this publication, took place on July 31 in the Fourth Presbyterian Chapel, with the Rev. Calvin DeVries officiating. The ceremony was attended by close relatives.

Mr. Devries entered the field of journalism as critic of the Chicago Journal and later occupied the same post on the Chicago American, where he was music critic until succeeded by Herman Devries, his late father. René Devries joined the Musical Courier staff as Chicago Representative and head of the Chicago office of this magazine. Later he occupied in succession the posts of General Representative, and Associate Editor. His bride after graduation from Galloway College, Searcy, Ark., came to Chicago to study piano with Fannie Bloomfield-Zeisler and later with Harold Van Mickwitz, Silvio Scionti and Rudolph Ganz. She was awarded the Bachelor of Music degree by the American Conservatory and that of Master of Music by Chicago Musical College. Mrs. Devries was a member of music faculties at various institutions, including Texas College of Arts and Industries, Belhaven and Millsaps Colleges, before joining the staff of Musical Courier in 1946.

Opera Opens in South Rhodesia

BULAWAYO, SOUTHERN RHODESIA. — Celebrating the centennial of this country established by Cecil Rhodes, the Covent Gerden Opera Company has begun a gala season here. The singers were transported from London in five planes, and the scenery and costumes came on shipboard and then 1,000 miles overland by rail. The centennial season at the Royal Theatre, seating 3,000, opened with Aida on July 30. It included 31 performances, among which were also La Boheme, The Marriage of Figaro, and Britten's Gloriana. The Hallé Orchestra, Sadler's Wells Ballet and John Gielgud's production of Richard II were among the other offerings given during the Rhodes Centennial Central African Exhibition.

Orchestra Heard with Baseball

CLEVELAND. — This enterprising municipality has just met a musical problem with a solution that it is safe to call the first of its kind. Trouble with the air conditioning process of Public Auditorium suspended the summer pop concerts by the Cleveland Orchestra, and as a result it was feared some of the valued members of the orchestra would be lost. However, an earnest plea by George Szell, conductor, and Leopold Stokowski (the latter was guest-conducting at Severance Hall for two weeks) brought the seriousness of the matter before the public and to the attention of civic-minded citizens, and a solution was found. At the Cleveland Stadium an hour-long popular symphony concert was offered, immediately preceding the appearance on the diamond of the Cleveland Indians and whatever team was scheduled to oppose them on 12 torrid evenings. Louis Lane conducted the musical part of this novel combination, and the enterprise was proclaimed a huge success. R. W.

Bolvig and Turner Tour

During the spring and early summer, Doris Hevener Bolvig, pianist, and Lawrence Turner, bass-baritone, who are known for their joint programs on the air and in the concert hall, were heard by audiences in the East, including Boston, Buffalo, Pittsburgh and Philadelphia. Following this tour, Miss Bolvig was soloist in a chamber music program over WNYC sponsored by Mu Phi Epsilon. She also appeared in a sonata program with Emily Franz, violinist, at the Wednesday Morning Club of Brooklyn, and, with George E. Powers, in a duo-piano recital at her studios. Mr. Turner was soloist in Elijah at the Incarnation Lutheran Church in Brooklyn, and was guest artist at the Bolvig Studios in the duo-piano program. Miss Bolvig and Mr. Turner spent the summer months at their farm, Happy Hilltop, at Glenora on Seneca Lake in the Finger Lake region of New York State. A Music-Art Festival on the farm was planned featuring local artists and musicians of near-by centers.

AMI
EDITION

After amicable negotiations with Associated Music Publishers, Inc., we have changed our name from Associated Musicians, Inc., to AFFILIATED MUSICIANS, INC. The similarity of the two names made the change advisable. The letters for our Edition, AMI, remain.

We are happy to announce our first catalogue of new music for *chorus, orchestra, chamber music groups, organ,* for *strings, woodwinds* and *brass instruments,* listing also new songs, our "Condenscore" Edition of symphonic literature and our music books for children.

If you have not yet received our catalogue, please write to

AFFILIATED MUSICIANS, Inc.

Publishers and Distributors of Music and Books on Music

8350 MELROSE AVENUE • LOS ANGELES 46, CALIFORNIA

Festivals Bring Dance Premieres

By Rosalyn Krokover

The American Dance Festival at New London is alive with premieres this year. Actually, the count was ten in four programs, the first of which was given on Aug. 20. On the fifth and final program, Aug. 23, there were repeat performances and revivals. Just as the summer theatres provide an opportunity to preview a play for New York possibilities, so the dance festivals are invaluable to the choreographer for virtually the same reason. They give the creator that extra chance to polish and edit after initial audience reaction, before facing the more rigid critical standards of the city. During the following winter season, the promising works usually find a way of being produced in New York.

Ten Additions

For the record, the premieres were Doris Humphrey's Ruins and Visions, set to music by Benjamin Britten; Jose Limon's Don Juan Fantasia, subtitled A Ghostly Tryst, accompanied by the Liszt piano solo; a jazz suite by Sophie Maslow; John Butler's new dance-drama about primitive Italian villagers—Malocchio—with an original score by the young composer Aldo Provenzano; Pauline Koner's Cassandra, set to Aaron Copland's Piano Variations; three solos by Ronne Aul—Sonata for Dancer and Piano (music by Sam Raphling), At 30th and 3rd (music by Albeniz, Turina, de Falla), and The Possible Hunter (Hazel Johnson); finally, two duets by Lucas Hoving—Perilous Flight and Satyros, with music by Bartok and Poulenc, respectively. The festival opened on Aug. 17 with a lecture by Ted Shawn on the influence of Delsarte on American dance.

New Ballet at Pillow

Simultaneously with the New London Festival, Jacob's Pillow had a ballet premiere, The Shropshire Lad, during its eighth week, on Aug. 21. It was by Gilbert Reed. The theme dealt with poems by A. E Housman and the score was by the English composer John Hawkins. In addition to Mr. Reed, the dancers were Yvonne Chouteau, Stuart Hodes, Sally Wilson, Nancy Wooten and Adelino Palomanos. Other features of the program were the first American appearance of the Indian dancer Shivaram and dances by Ted Shawn.

New Dance Quarterly

A new dance quarterly, Opera-Ballet-Music Hall, is published in Paris and is available in this country. Actually, it is an offspring of the magazine World Theatre, now in its second year, and sponsored by the International Theatre Institute, UNESCO and ANTA. The third dance issue has just been published, and the copies are obtainable individually or by subscription. Each issue is devoted to one phase of the art; so far ballet, mime and Indian dance have been honored.

A departure from the usual is the fact that the text is in French and English. The English could stand some careful editing, but the handsome makeup and carefully selected illustrations make the project truly worthwhile. There are some enlightening comments on interpretation and performance, especially interesting, by a few of our great contemporary dancers and mimes.

Dance News

Marina Svetlova interrupted her appearances with Anton Dolin's Festival Ballet season in London for a flight to Toronto for an appearance at the Promenade Symphony on Aug. 20. She returned to London immediately for the remainder of the ballet season there. . . . When the Sadler's Wells Ballet opens at the Metropolitan Opera House on Sept. 13, the company will include Margot Fonteyn, Violetta Elvin, Beryl Grey, Rowena Jackson, Nadia Nerina, Michael Somes, John Field, Alexander Grant, John Hart, Alexis Rassine and Brian Shaw. . . . When the American National Ballet Theatre opened its four-week season in London, Mrs. Winthrop Aldrich, the American Ambassador's wife, occupied the Royal Box. The Royal Danish Ballet followed the American Company in London with a two-week season. In the same city was the world premiere of Alice In Wonderland by the Dolin Festival Ballet; and a ballet by Vassili Lambrinos, the Greek choreographer now residing in Brazil, set to the Grieg piano concerto. . . . The Kamin Dance Publishers have issued a text entitled Modern Dance Terminology. The material has been compiled and written by Paul Love. Terms used by the American leaders of the modern dance—Martha Graham, Doris Humphrey, Hanya Holm, Charles Weidman, and Helen Tamiris—are all included.

L., Basque Uztal Dantza, or Dance of the Basket-makers; r., A typical accompaniment to dances of Valencia is provided by the Gaita and Drum. (From photos by George Philcox.)

DANCERS AND MUSICIANS who took part in the International Folk Music Council and World Festival of Folk Dance and Song at the Annual Conference this summer in Biarritz, France, and Pamplona, Spain. The conference was sponsored by the French and Spanish governments.

Grace Moore Film Opens

The new film based on the career of Grace Moore, So This Is Love, with Kathryn Gravson as the heroine, presents an interesting version of her life as shown at the Normandie Theater in New York. There is a strange feeling in seeing an impersonation of an artist who not long ago—before her tragic death in an airplane disaster in Denmark in 1947—held her audience spellbound by the magic of her personality. It argues well for the attraction of the celluloid version that the film—her frank autobiography, One Is Only Human Once, is the source of the script by John Monks, Jr.—does nothing to dim the appeal of her personality, which comes to life in a remarkably vivid fashion.

The episodes of chief interest portray her youthful struggle for recognition, differences with her family to permit her to take voice lessons, her untiring efforts to perfect her vocal equipment. An early failure which almost caused her to lose her voice made necessary three months' silence. Then one sees her triumphs in Broadway musical comedy, and eventually after study in Europe, her triumphant debut at the Metropolitan. Also touched upon are two romantic involvements that were sacrificed for the sake of her career.

Of course the film is freely interwoven with musical episodes Miss Grayson must be complimented for her singing of the operatic and musical comedy excerpts. Max Steiner is the efficient arranger of the musical numbers, which are directed by Ray Heindorf. Besides being a glamorous production, the film will be of particular interest to those with a love for opera and its stars.

H. W. L.

Musical COURIER

— YOUR BEST BUY IN MUSIC MAGAZINES —

25 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

Calls U. S. Vocal Standards "Best"

Present-day vocal standards are higher today in the United States than in Europe, according to Dr. Andrea Palestrina, voice teacher of New York and Hollywood, who recently returned from two years spent in teaching activities abroad.

He related that as a result of studies of musical conditions in England, France, Belgium, Italy and Austria (while singers appearing there are also heard in Germany and Spain on their tours) he feels confident that his findings apply generally to the European scene.

"The consensus of opinion, I found," said Dr. Palestrina, "is that the best voices and musical training today can be had in the United States. Neither America's territory nor her cultural life were more than superficially disturbed by the results of World War Two. She also benefited by the influx of some of Europe's best teachers and artists, who came here at the beginning of the war and have remained ever since.

"In Europe, on the other hand, many established schools of music were closed, musical conceptions in singing and other fields became more and more loosely defined and many of the great opera houses were bombed out. A new standard of singing was established which has become the present-day European tradition, based on quick and often slipshod productions, presented in any theatre available, suitable to the tastes of the changing occupation forces and the war-disturbed civilian population, who spent a few hours of escape in these houses in order to forget the drabness of life in wartime Europe. The artists, in order to earn their bread under hard conditions, jumped into the breach and turned out music like sausages.

"Thus developed what has become, with a little polishing, the present European 'tradition' in the world of song. This has little to offer in comparison with the great ideals of singing so carefully nurtured from the 18th to the beginning of the 20th centuries, and even earlier. At the same time there was a change in the quality of some of the personnel engaged in the administration and direction of music. In some instances, instead of having a broad and rich cultural background, the managers of today were appointed on the basis of their having political approval because of admirable war records, and their qualifications to be an impresario often leave much to be desired. This, of course, is not true of every operatic or other manager; there are notable exceptions.

"On the other hand, the new generations of artists that have grown up in the United States, when they come to Europe, often set the musical world there on its ears, and in many cases create sensations.

"New" Standards Abroad

"This does not always win more than a grudging admission of their merits, however, from some European managers. When I discussed the triumph of one of the greatest singers of our day—unanimous with press and public—with a director of one of Europe's important opera houses, he said that 'the success of this artist passed all expectations of the management, but he sings in the style of Caruso, which is a little old-fashioned, and which I personally do not like.' When I objected that the press and the public should be the judge of an artist's value, and that in Italy they still sing in this manner, I was astounded to hear him reply, 'In Italy, too, it is only a question of time before the new tradition will take hold.' Such a conversation, I think, is self-explanatory.

"Many European singers who were much heralded have recently sung in America with lukewarm success both with the press and public. When I heard these artists in Europe before they left for their tours of the U. S., I discovered that their reception was equally tepid there. On the other hand, many American singers in Europe have been idolized."

Dr. Palestrina recommended that singers train and prepare themselves for assuming roles in this country, and then go to Europe for the thing it now chiefly has to offer—"many opera houses and the chance for a lot of performances, to gain experience in the field. If a singer is properly prepared," he concluded, "even certain environmental influences that have been responsible for the decadence of the present generation of European vocal artists need not seriously affect him."

TANGLEWOOD

(*Continued from page* 8)

ing given the Sibelius Symphony No. 4. This brooding, understated work has never been a crowd-pleaser, a fact which does not prevent it from being a masterly creation. The conductor's way with the Brahms Second Symphony laid too much stress on each individual phrase to achieve solid, over-all flow.

To close the weekend, series and festival, Munch gave us more of his fine Schubert, some well-done Wagner and Ravel, with Seymour Lipkin an effective soloist in the Left-hand Concerto, and with the strains of La Valse to send the customers home happy.

West Shore Concerts for 1953-4

ROCKY RIVER, OHIO.—The West Shore Concerts in 1953-4, under Frederick Koch, musical director, will be held on Monday evenings in the Rocky River High School Auditorium, and include the following: Sept. 28, Cleveland Little Symphony, under Louis Lane, Jeanne Douttiel, 17, violinist, soloist; Oct. 26, Arthur Loesser, pianist; Nov. 30, Carl Bobbish and Frederick Koch, duo-pianists, assisting by strings and horn from Cleveland Orchestra; Jan. 18, Joan Terr, pianist, and William Martin, tenor; Feb. 15, Mildred Miller, Metropolitan mezzo-soprano; March 29, Cleveland Philharmonic Orchestra, under F. Karl Grossman. A new commissioned work by a young Cleveland composer will be heard at the opening concert, and each will include some contemporary music.

Workshops for members will be held in chamber music, vocal works, music appreciation, and art survey.

CARL FISCHER

Concert Hall

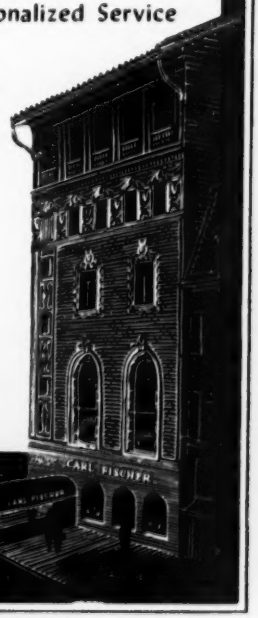
AIR CONDITIONED

Superior Acoustics
Expert Lighting
Professional Stage
Flexible Seating
Beautiful Decor
Personalized Service

Ideal for Concerts, Debuts, Recitals, Forums, Master Classes, Theatrical Readings. Perfect for Auditions, Recording Sessions, Orchestral and Choral Rehearsals.

Important groups meeting here include:

Collegium Musicum
Community Concerts
League of Composers
Little Orchestra Society
National Guild of Piano Teachers
National Music League
New York Flute Club
New York Singing Teachers' Association
Oratorio Society of New York
Society of the Classic Guitar



Managed by
CONCERT HALL BUREAU
165 West 57th Street, New York 19
Plaza 7-2027

Robin Hood Dell Ends With Concert Boheme

By Samuel L. Singer

PHILADELPHIA.—The first all-free season of Robin Hood Dell ended in a blaze of glory, both artistically and as to attendance, with super-capacity crowds at two of the last week's three concerts conducted by Erich Leinsdorf. These were a solo appearance of Roberta Peters, and a concert version of La Boheme on closing night. These two programs helped swell the attendance for the season to a record total. The management estimated something in the neighborhood of 400,000 for the 18 evening and three morning children's concerts.

The Boheme was an idiomatic performance on the part of conductor, orchestra and every singer. It was done in costume and with gestures, but minus scenery. However, there was often a "3-D" illusion because of the fine vocalism and action. There were two surprises, for this listener at any rate. One would ordinarily have expected Elaine Malbin to sing Musetta and Uta Graf to do Mimi. But Miss Malbin took the role of Mimi for the first time anywhere, and scored a real triumph because of her sensitive artistry. Her appearance matched her singing in effectiveness. Miss Graf was a more restrained Musetta than most, but it was all to the good. Jan Peerce, who had been a featured concert soloist earlier in the season, returned to portray Rodolfo with vocal splendor and thorough musicianship. Completing the excellent Bohemians quartet were Richard Torigi, Luis Pichardo and Morley Meredith.

Miss Peters revealed uncommon technical coloratura gifts as well as beauty of tone and delicacy of shading, in arias from Il Seraglio, Ariadne auf Naxos, Rigoletto, Don Pasquale and Dinorah—a taxing array. Leinsdorf's principal orchestral contributions were a clean-cut Mozart Symphony No. 39 and the seldom-heard Ballet Music from Verdi's Otello.

Instrumental Soloists Score

The next night two of America's leading younger instrumental soloists did well. Ossy Renardy gave a brilliant performance of the Paganini Violin Concerto in D, and Zadel Skolovsky made something more than a percussive work out of the Prokofieff Third Piano Concerto. Leinsdorf, besides sympathetic concerto accompaniments, provided a vibrant reading of the many-mooded Romeo and Juliet music of Prokofieff.

The penultimate week's concerts were conducted by Antal Dorati, who gave a satisfying orchestral program featuring a well-proportioned Beethoven's Seventh Symphony, Strauss' Till Eulenspiegel and Ravel's exciting Daphnis and Chloe Suite No. 2. The night before, Claudio Arrau was the soloist, playing Chopin's E minor Concerto with a touch of poetry and with more abandon the Liszt E flat Concerto.

Even more of a concerto evening was that starring Gregor Piatigorsky and Isaac Stern. Stern's silken-toned performance of Mendelssohn's Concerto was memorable for its ease and emotional balance, while Piatigorsky gave a somewhat detached reading of the Saint-Saens A minor. The two artists then collaborated in the Brahms Double Concerto, which had warmth and excellent balance.

The

MANNES COLLEGE OF MUSIC

(formerly known as The Mannes Music School)

offers courses leading to the

BACHELOR OF SCIENCE DEGREE

MAJOR FIELDS OF STUDY:

Piano
Organ
Harpsichord
Strings
Harp
Woodwinds
Brasses
Tympani & Percussion
Voice
Voice (Opera Training)
Theory
Composition
Conducting

REGISTRATION: September 23-29, 1953

CLASSES BEGIN: October 1, 1953

Scholarships Available

For Information, write: REGISTRAR
THE MANNES COLLEGE OF MUSIC
157 East 74th St. New York 21, New York REgent 7-4476

Louisville Orchestra Announces Large Commissions Project

LOUISVILLE, KY.—The Louisville Orchestra, now in its 17th season, which received a grant of $400,000 from the Rockefeller Foundation of New York, has announced that it will be used for a vast program of commissions, recordings, and special broadcasts. In addition, it will continue its policy of commissioning works annually for each of its five pairs of subscription concerts. It will continue to be a member of the Louisville Fund, a "community chest of the arts," which distributes funds annually to a dozen cultural groups of the city.

New activities include the commissioning of 28 orchestral works each year by the orchestra's board of directors, upon recommendation of a special committee, from composers throughout the world. Composers who wish to be considered for commissions are directed to submit their names, credits, affiliations, and some background biography, but no scores until authorized to do so by the Commissioning Recommendation Committee. Address is the Louisville Philharmonic Society, 830 S. 4th St., Louisville, Ky.

Two one-hour operas will also be commissioned annually by the committee, under the same process, and ten works will be assigned to music-student composers on an award basis, details of which will be announced later.

The Recommendation Committee consists of Mayor Charles P. Farnsley, chairman and head of projects under the grant; Robert Whitney, musical director and conductor of the orchestra; Dwight Anderson, dean of the University of Louisville School of Music; Dr. Gerhard Herz, professor of music at the University of Louisville; and Richard Wangerin, ex-officio member, manager of the Louisville Orchestra. Moritz Bomhard, musical director of the Kentucky Opera Association and professor of music at the University of Louisville School of Music, will be conductor for the opera performances and a member of the committee when determining opera commissions.

Smith Opera in Festival Hearing

EUREKA SPRINGS, ARK.—Henry Hobart, director of the Inspiration Point Fine Arts Colony here, on July 30 produced Julia Smith's one-act opera The Gooseherd and the Goblin during a Music Festival Week in Municipal Auditorium. The libretto is by Josephine Fetter Royle, based on an original play by Constance D'Arcy Mackay. Mr. Hobart's Kan-Ark-Oma Opera Workshop, co-sponsored by the Federated Music Clubs of Kansas, Arkansas and Oklahoma and the Southwestern Symphony Orchestra, presented four evenings of opera and one of symphony music during July 27-31. The operas were Martha, Hansel and Gretel, a double bill of The Gooseherd and the Goblin and Trial by Jury, and The Bartered Bride. George Rasely directed the stage presentation of the Bartered Bride, and Constance Eberhart the work by Miss Smith. Julius Hegi conducted the Southwestern Symphony in its program.

Following the Eureka Springs Festival, the company, composed principally of high school students who have worked intensively for five and a half weeks, played three of these operas in Little Rock, where The Gooseherd and the Goblin again was presented, and played two nights in Hot Springs. All works were sung in English.

Rip Van Winkle Has St. Louis Premiere

ST. LOUIS, MO.—The St. Louis Municipay Opera's 35th annual season got off to a somewhat apathetic start audience-wise, due in some measure to the protracted heat. But business gradually increased to its accustomed level, and it is expected that the ultimate result will be of satisfactory proportions.

The season opened with eleven performances of Romberg's Up In Central Park followed by a week each of Bloomer Girl, Cyrano de Bergerac, as well as Blossom Time and Rio Rita.

The world premiere of Rip Van Winkle was given an elaborate production during the sixth week. The book and lyrics are by Morton Da Costa, the Municipal Opera's stage and director, and the musical score by Edwin McArthur, its musical director. The play is a somewhat tedious unravelling of the Washington Irving tale, with a conspicuous absence of comedy relief, but the music, tuneful and expertly contrived, showed the popular McArthur to be a musician of many facets. The new work attracted the largest attendance of the season thus far, and the following week of No, No, Nanette also enjoyed good business.

Carmen Well Received

A week's excursion of this organization into the field of grand opera proved a ten-strike. Carmen, in the English version by Virginia Card and the late George Houston, drew an opening night audience of 9,100. The cast was excellent.

St. Louis' own Jean Madeira, who has scored in many roles with the Metropolitan Opera, sang the title role with vocal opulence and acted the part with emotion and vitality. Don Jose was given a brilliant and forceful portrayal, by Robert Rounseville. Anne Bollinger provided a charming Micaela, and Edward Roecker gave a full-blooded account of Escamillo. Chorus and Ballet added to a stellar performance.

The season was completed with One Touch of Venus, seen on the Forest Park stage for the first time, one week of Bitter Sweet, and as a finale, two weeks of Kiss Me Kate, also making its first Municipal Opera appearance.

The casts during the season have been uniformly good, with such principals as Irra Petina, Edwin Steffe, John Tyers, Walter Cassel, Winifred Heidt, Joe E. Marks and a host of others making up a list of more than eighty leading men and women.

Edwin McArthur is serving his ninth season as musical director, with John Kennedy as productions manager and Eldon Elder the new scenic designer.

Little Symphony under Guests

The Little Symphony completed its nineteenth annual season of six concerts given in the Washington University Quadrangle. Since the resignation of Stanley Chapple, who conducted for six seasons, three guest conductors officiated. Izler Soloman led the first two programs, William Van Den Burg, the next two, with one each directed by Richard Bales and Max Steindel. Three soloists during the series were Yaltah Menuhin, pianist; Eleanor Leek, clarinettist, and William Van Den Burg, cellist. The attendance was announced as being the largest in the history of the organization.

O. C.

Cincinnati Opera Extended

CINCINNATI.—As in the last few seasons, the Cincinnati Summer Opera season was extended an additional week, closing Aug. 1. The management withdrew Andrea Chenier, announced for the fourth week, and substituted two Aidas. Despite the popularity of Stella Roman and individual excellencies of Lydia Ibarrondo, Cesare Bardelli and Kurt Baum, the only holdover from the season's brilliant first production of this work, the repeat performances lacked the earlier fire.

Traviata also fell short of expectations. There were three different Violettas—Ann Ayars, Herva Nelli and Ethel Barrymore Colt—effective in various ways, though the rapid tempi set by the conductor, Anton Coppola, did not ease the way for the coloratura passages. Miss Colt's Traviata was, if not vocally brilliant, dramatically satisfying, and it was a pleasure to welcome back John Alexander, young tenor who had made his debut as Faust in 1950, and who provided a vocally bright, dramatically secure Alfredo in the three hearings.

Faust was the season's last production. Nicola Moscona was a Mephistopheles of noble voice and cavalier bearing. Frank Guarrera showed fine operatic style as Valentine. Giulio Gari was the lyrical Faust.

The extra week was given over to repeat performances chosen from Butterfly, Carmen, Merry Widow, Traviata, Rigoletto and Lucia, the season's best-drawing favorites. Charles Kullman sang several roles with which he is identified here. Rudolph Petrak made his only seasonal appearance as the Duke. Helen George supplied a delectable Micaela. Roberta Peters repeated her successes in Rigoletto and Lucia.

Among the conductors who took over the duties of the late Paul Breisach, particularly good impressions were made by Nichola Rescigno and Anton Coppola. Rumors that Fausto Cleva would resign were scotched.

L. J. J.

Ft. Collins Symphony at Red Rocks

FORT COLLINS, COLO.—The Fort Collins Civic Symphony, Will Schwartz conductor, begins its fifth season this fall, planning expanded activities. The orchestra continues its policy of using both national and regional soloists and to conclude the 1953-54 series with an opera in concert form. The orchestra closed its fourth season with a concert at Denver's Red Rocks Amphitheatre this summer before an audience of nearly 10,000, with Todd Duncan and Dorothy Maynor as soloists.

Mr. Schwartz is also professor of violin and orchestra at Colorado State College and director of the Schwartz Concert Trio which broadcasts weekly over KVOL. Both he and Mrs. Schwartz, who is Lucienne De Simplaire, soprano, recently were elected honorary patrons of Delta Omicron, national music fraternity. Miss De Simplaire was invited to sing at the Delta Omicron Convention in Chicago in July 31.

Evangeline Lehman Works Heard

The Four Octave Club of Detroit, marking its 20th anniversary, on June 17, gave the local premiere of Songs in Gray Minor, a cycle of four numbers (Rain, Fog, Twilight, and Autumn), with both words and music by Evangeline Lehman, who was born in that city. Her husband, Maurice Dumesnil, noted pianist, translated the words into French. Mrs. Arthur Benson sang the cycle.

SIDNEY SUKOENIG

EMINENT PIANIST and MASTER TEACHER

Professor of Piano — Syracuse University

•

NEW YORK STUDIO

STEINWAY HALL

113 West 57th Street, New York 19

Phone: Kingsbridge 6-0047

Buenos Aires Season Presents Wide Range

By Jorge M. White

BUENOS AIRES. — The restoration of Verdi's Don Carlo after 23 years at the Teatro Colon marked the local debut of the North American basso Jerome Hines, who achieved a sensational success as King Philip. His singing of the aria Ella giammai m'amo literally stopped the show, though he commendably did not step out of the action to bow. Ebe Stignani delivered Eboli's music in the grand manner, with vocal magnificence. Due to Delia Rigal's illness, Elisabeth was sung by Pili Martorell—with clarity and beauty of tone. The principals were completed by Carlo Bergonzi (Don Carlo), Renato Cesari (Rodrigo), Juan Zanin (Grand Inquisitor). The chorus trained by Tulio Boni sang beautifully, and there was vivid staging by Dr. Otto Erhardt and vital conducting by Ferruccio Calusio.

Other events of the Colon season included a revival of Rabaud's Marouf, a favorite here, with Jacques Jansen returning in the title role and Renée Mazella as a charming Princess; Gluck's Orfeo, presenting Ebe Stignani after an absence of some years as Orfeo, and Elena Arizmendi as Euridice, with the stage managed by Erhardt and Calusio conducting; Debussy's Pelleas, with Jansen as the hero and Mazella as Melisande, Angel Mattiello as a superb Golaud, and Albert Wolff masterful on the podium.

As this was written, the local premiere of Milhaud's Christophe Colomb, with text by Claudel, was taking place, to be reported later.

Symphonic Conductors in Parade

A lengthy parade of guest conductors has featured the symphonic series. The State Orchestra began its season under Igor Markevitch, with an opening list including a luminous version of the Pergolesi Concertino No. 2, a suite from the ballet Snow White by Luis Gianneo, the Chopin Second Piano Concerto performed by Maryan Filar, and Brahms' First Symphony. The second concert offered the Concert Overture No. 2 by Alberto Williams, Britten's Orchestral Guide for Young People, the second suite from Ravel's Daphnis et Chloe, read with taste and poetry. Erno Valasek was the excellent soloist in the Saint-Saens Violin Concerto No. 3. . . . Fritz Rieger, of the Munich Philharmonic, with this organization conducted a vital Don Juan, by Strauss, and the Beethoven Third Concerto was played masterfully by Solomon. Aguirre's Huella y Gato and the Schumann Fourth Symphony completed the list. Next evening Ida Haendel was soloist in the Beethoven Violin Concerto, "sung" in the best romantic fashion. The Eroica Symphony had an intimate reading, and the overture to a Cantata by Jacobo Fischer completed the program.

The L.R.A. State Radio Orchestra launched its year with a program of first hearings—a Peasant Overture by Cyril Kren, Argentine composer, the Schubert Symphony No. 2, Malipiero's Piano Concerto No. 1 (with Francisco Marigo as competent soloist) and short scores by Cinque and Zandonai. . . . Rudolf Moralt came from Vienna as the next guest leader, beginning his tenure with a delicate version of the Schubert Symphony No. 3, Brahms' Second Symphony, Strauss' Don Juan and Tango by Floro Ugarte. A later concert featured the local premiere of Kleine Nachtmusik by Armin Kaufman, brilliantly performed; Escenas Argentinas by Lopez Buchardo, marked by color and rhythmic drive, and the over-long Bruckner Fourth, read with intensity and zeal. . . . Walter Susskind subsequently conducted and was the piano soloist in the Mozart Concerto No. 23, performed with precision and delicacy; Pericòn by Gianneo had brilliancy and rhythmic significance, and the Dvorak Fourth Symphony a stirring performance. . . . Antal Dorati's appearances with this group will be reviewed in a later report.

The Municipal Orchestra began its series under Albert Wolff, with the Mendelssohn Concerto given with Raymond Truard as soloist. A novelty, La Noche, showed its composer Carlos Suffern as an excellent technician and craftsman. . . . The new Chamber Concert Society (Luis Peralta Ramos, president, and Jorge M. White, general secretary) opened its concerts at the Ateneo Theatre with the local premiere of Pierrot Lunaire by Schoenberg, and the cantata, Martirio de Santa Olalla, by Rodolfo Arizaga, an outstanding Argentine composer, conducted by Teodoro Fuchs. . . . At the Amigos de la Musica Society, besides the regular concerts, there was a program by Guenther Ramin, cantor of the Leipzig Thomaskirche, appearing as conducter, organ soloist and harpsichordist.

Hurok Engages New Artists

S. Hurok, who returned from London on Aug. 21, announced that while abroad he signed Nora Kovats and Istvan Rab, Hungarian dancers who recently escaped from behind the Iron Curtain, for a tour in the U. S., for which they will arrive in October. He also concluded arrangements for the initial tour of the U. S. this season by the Vienna String Symphony, beginning in January, and the American debut of Maria Tipo, Italian pianist, who is coming here in December. Mr. Hurok signed contracts for the Covent Garden appearances of Mattiwilda Dobbs, American coloratura soprano, in Tales of Hoffmann and Le Coq d'Or; she will make her first concert tour of the U. S. beginning next February.

Dr. and Mrs. Dounis Return

Dr. and Mrs. D. C. Dounis, after a visit to Turkey, Greece and Germany, will re-open their New York studios on Sept. 15. They will again give master courses for professional instrumentalists and singers, performers and teachers, according to the Dounis Principles.

Arrau Heard in Three Countries

Claudio Arrau returned from concerts in Israel and London to play in July at the Lewisohn Stadium and Robin Hood Dell. The pianist was heard at the Aspen Music Festival, Aspen, Colo., last month.

University of Toronto
ROYAL CONSERVATORY OF MUSIC
Edward Johnson, Chairman of the Board
Boyd Neel, Dean
Artist and Licentiate Diplomas • Mus. Bac. and Mus. Doc. Degrees • Opera School
Largest Music School in the British Commonwealth
For complete information write: The Registrar, Royal Conservatory of Music of Toronto, Toronto, Canada

ERNESTO
BERÚMEN
Noted Concert Pianist and Teacher
(Formerly Associated with FRANK LA FORGE)
IS NOW TEACHING AT STEINWAY HALL
113 West 57th St., New York 19, N. Y.
For appointments call:
Studio: Circle 7-4780 or Residence: BOulevard 8-3610

MANHATTAN SCHOOL OF MUSIC
JANET D. SCHENCK, Director
BACHELOR AND MASTER OF MUSIC DEGREES
ORCHESTRAL DEPARTMENT
Franco Autori Hugh Ross Jonel Perlea
Registration for the Fall Term, September 14, 1953
Catalog on Request
238 E. 105th St. New York 29, N. Y.

Mexican Opera Has Success with Boris

By Charles Poore

MEXICO, D. F.—The 1953 season of the Opera Nacional maintained, in general, the high standards of other years. The management had changed hands with some resultant confusion, and many seats were unsold because of the high prices.

Montemezzi's L'Amore dei Tre Re failed to attract the public, despite critical esteem; it is too "modern" for the Mexican taste. This season it was the male singers who were chiefly praised. The Italian basso Giuseppe Campora saved the day when things looked worst, with his beautiful voice and fine acting. The American Robert Merrill, styled here "the best of Figaros" in the Barber of Seville, and Robert Weede as Manfredo in L'Amore, were both highly praised by the critics.

The production of Moussorgsky's Boris was a brilliant and unexpected success, largely owing to the beautiful singing and superb acting of Nicola Rossi-Lemeni in the title role. Salvatore Baccaloni added his boisterous humor as Varlaam. The clear orchestration, never covering the voices, was an element in the success. The work had an extra performance.

Traviata provided Eva Likova a chance to show her talents in the role of Violetta. Again this season Oliviero de Fabritiis from the Rome Opera was musical director. The Mexican conductor Luis Sandi also conducted one performance, showing that Mexico can provide competent direction.

A strike planned by the musicians of the Opera Nacional for higher wages was reported postponed so that Merrill could sing the last of four performances, his final one of Rigoletto on Aug. 5.

Orchestral Programs

Virgil Thomson came to Mexico to direct a performance of his works in the Bellas Artes at the invitation of the National Institute management. He was much feted while here; his music proved rather strange to the critics, but the audience gave him a warm welcome.

Carlos Chavez led two pairs in the National Orchestra's series. His new Fourth Symphony, premiered recently in Louisville, Ky., and reviewed in this publication at the time, was marked by driving force and originality. Brahms' First Piano Concerto was played at this concert with Rudolf Firkusny as the notable soloist.

Josef Krips as guest gave a Viennese program, including an authentic reading of Strauss' Don Juan. The Eroica Symphony missed spontaneity, but this may have been because he did not achieve the results he desired from the Orquesta Nacional—which shows the absence of a regular leader since Chavez's resignation.

Two farewell concerts were conducted by Jose Limantour at the Bellas Artes. He is to take up residence in Europe, having given up his post with the Xalapa Symphony owing to the change of administration in the State of Veracruz. He presented the Vivaldi "Rustic" Concerto Grosso, Britten's Variations on a Purcell Theme, and Ravel's Left Hand Concerto with Carlos Rivero as soloist.

Julian Carillo led a concert of his works in the same hall, among them being his First Symphony; presented some 50 years ago at the Leipzig Gewandhaus by Nikisch, and his recent Horizontes, heard in Philadelphia last winter. The latter score is written for soloists and orchestra and is in fractional tones. Some of the players were brought here from Philadelphia for the event, sponsored by the local Lions Club. His daughter Dolores, a good musician, was soloist in Beethoven's First Piano Concerto.

University Orchestra's Series

An interesting series is being given by the University Orchestra in the Bellas Artes, led chiefly by its titular directors, Jose Rocabruna and Jose Vasquez. The opening list comprised Mozart's Symphony (K. 550), the Prokofieff Piano Concerto No. 1 with Walter Hautzig as the brilliant soloist, and Tchaikovsky's The Tempest—all directed by Rocabruna with intelligence and authority. He also presented a Bach program including the D minor Piano Concerto with Alexander Borovsky as the superb soloist, and an orchestral transcription of the Italian Concerto made by the conductor. The maestro revealed the deep religious feeling in the music and provided a well integrated accompaniment to the soloist.

The University Orchestra had the Belgian director Eduard van Remoortel as conductor of two Sunday morning concerts in the Bellas Artes. He is making a South American tour. The Franck Symphony contained mysticism and religious feeling. Beethoven's Seventh was authentic and vivid, its luster achieved by pauses and contrasts. Contemporary Belgian works he introduced were a Farandole Burlesque by Gaston Brenta and a Symphonic Poem by Serge Saxe. Hermilo Novelo, a recent graduate of the Juilliard School, played the Bruch Violin Concerto in G minor.

Various Recitals

Luis Sandi presented his Madrigalistas at the Bellas Artes in a concert under auspices of the Board of Education. The interesting list included Randall Thompson's Alleluia, a Mass by Vittoria, and two Mexican works—Marbarak's Five Nursery Songs and Bernal Jiminez's Juguetes. . . . Another ensemble working under the Board of Education, the Chamber Music Group, has not enjoyed such success. But it is announced that Aurelio Fuentes, pioneer in chamber music in Mexico, is to be reinstated in the post, promising some excellent programs. . . . Charlotte Martin, Mexican pianist, long resident in New York, came here to appear as soloist with the Guadalajara Symphony and to give a recital in Matamoros. . . . The success of the Mexican mezzo-soprano Oralia Dominguez in Europe, including appearances at La Scala, has led other artists of this country to plan tours abroad. Among these is Maria Bonilla, lieder singer and vocal coach, and Ma. Teresa Rodriguez, pianist, who following her "Despedida" concert in the Bellas Artes, will again go to Europe; last year she won successes particularly in Spain. . . . Jose Kahan, son of the music critic Salomon Kahan, was heard in a piano recital in the Bellas Artes, including Bach-d'Albert works, Beethoven's opus 110, and Bloch's Sea Pieces, showing high values of interpretation. The concert was sponsored by Ernesto Quesada, Jr., of Conciertos Daniel.

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.
Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

BARTLETT and ROBERTSON
DUO-PIANISTS
Management: Inter-Allied Artists 119 W. 57th Street, New York 19, N. Y.

ATTENTION—QUALIFIED SINGERS
For Guaranteed European Debuts
Write: I. M. G. AGENCY 550 Fifth Avenue New York 36, N. Y.
Auditions Required . . . . . Career Guidance

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6004 Maplewood Ave.,
Sylvania, Ohio
Mrs. Ralph J. Deubler, Natl. Ex. Sec.-Treas.
National President: Ruth Row Clutcher (Mrs. John), 21 Kent Road, Upper Darby, Penna.

CHICAGO MUSICAL COLLEGE
Rudolph Ganz, *President* Siegmund Levarie, *Dean*
87th Year
64 East Van Buren Chicago 5, Illinois

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING—WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
COPPICUS, SCHANG & BROWN

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

GORODNITZKI

SUSAN REED

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

COLUMBIA ARTISTS MANAGEMENT, INC.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

BYRON JANIS PIANIST

ELENA NIKOLAIDI CONTRALTO

ODNOPOSOFF VIOLINIST

IRMGARD SEEFRIED SOPRANO

JENNIE TOUREL MEZZO-SOPRANO

LJUBA WELITCH SOPRANO

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

Stadium Season Ends With Rodgers Night

By Henry W. Levinger

With 18,000 attending, a Rodgers and Hammerstein Night on Aug. 1 brought the Lewisohn Stadium season to a rousing finale. Soloists were Annamary Dickey, soprano; Claramae Turner, contralto; Robert Weede, baritone, and Thomas Hayward, tenor. The choral director was Crane Calder and the conductor of the evening, Salvatore Dell' Isola. In selections from Carousel, State Fair, the King and I, South Pacific, and Oklahoma, the audience enthusiastically greeted old favorites. When Richard Rodgers came on stage to conduct his Guadalcanal March, and the entire last half of the program, he was feted. Mrs. Charles ("Minnie") Guggenheimer, during intermission, invited the listeners to send in contributions to alleviate this year's deficit and thanked the orchestra for its faithful service. There was a total attendance of 256,000 at the 27 concerts, the largest throng having turned out for the Gershwin Night. Four events were postponed because of bad weather.

Gershwin and Italian Nights

Some 20,000 attended the yearly Gershwin Night on July 16, which Alexander Smallens conducted with his usual devotion, opening with Strike up the Band and offering as his main orchestral number the Symphonic Picture Porgy and Bess, arranged by Robert Russell Bennett and An American in Paris; Oscar Levant was soloist in the Piano Concerto in F and the Rhapsody in Blue. A favorite, he was feted to the hilt after giving his authoritative and lively readings of the two compositions.

An almost equally large audience attended the Italian Night on July 18, when Alfredo Antonini, with fire and circumspection, conducted operatic excerpts with Herva Nelli, soprano; Jan Peerce, tenor, and Frank Guarrera, baritone, as soloists and the Collegiate Chorale assisting. Ponchielli, Cilea, Mascagni, Rossini, Giordano and Verdi (whose Hymn to the Nations with Jan Peerce as soloist was the climactic closing number of the program) were represented by telling performances.

Substitutes for Dance Program

The concert on July 20 was rained out. The fifth week of these concerts started on July 21 with a program by Jose Greco and his company of Spanish dancers, which featured Lola de Ronda and Luis Olivares. Miguel Sandoval, composer, was to have conducted the program, which besides dances for Mr. Greco and his ensemble listed as orchestral offerings Falla's Nights in the Gardens of Spain, Chabrier's España and the Intermezzo from Granados' Goyescas, but during the morning rehearsal he was stricken by a heart attack and removed to a hospital. On short notice, his assignment was taken over by Roger Machado, usually the featured pianist of the group, who also was heard to good advantage as soloist in the Falla composition, and by Arthur Schuller, a member of the violin section of the Stadium Orchestra. Both did themselves proud in their unexpected roles. As a gesture of camaraderie, they turned over their evening's salary towards the medical expenses of Mr. Sandoval. The versatility of the orchestra was proven by the way in which it followed the beat of the new conductors, carrying off the demanding program without damaging flaw. The dance program itself was a repeat of numbers seen during Mr. Greco's season last winter on Broadway. The 19,000 spectators gave enthusiastic approval.

Two-Solo List

July 22 offered the program originally scheduled for July 20, with two soloists, Gordon Manley playing Brahms' Concerto No. 1 in D minor for piano and orchestra, and Roman Totenberg performing Lalo's Symphonie Espagnole. The latter's reading was enticing in its technical dexterity and musical charm. Mr. Totenberg received most competent assistance from Smallens and the orchestra. The ovation was acknowledged with encores. Less fortunate was Mr. Manley's delineation of the Brahms Concerto. In two less demanding encores, he showed various facets of his talent to better advantage. The orchestral offerings, both given a craftsmanlike interpretation, were Beethoven's Leonore Overture No. 3 and Franck's symphonic poem Psyché.

Bad weather cancelled the concert on July 23, and the announced Brahms program was heard on July 24. Smallens, completing his twentieth year as conductor at the Stadium, offered the Academic Festival Overture and the Symphony No. 2 in a straightforward fashion. At intermission time, he was honored by Mrs. Guggenheimer with the presentation of a commemorative silver tray and one of her inimitable speeches. It was the first appearance this year of the chairman of the Stadium Concerts, who earlier was kept from visiting the concerts by illness of her husband. Claudio Arrau was soloist in the Concerto for piano and orchestra in B flat major, giving a masterly reading of this gigantic work. His consummate technical ability and musicianly interpretation made it a memorable experience.

The yearly Viennese Night, with Jarmila Novotna and Charles Kullman as soloists, introduced a new conductor, Julius Rudel, the musical administrator of the City Center Opera, to audiences on CCNY campus. Mr. Rudel did a neat, inspired job in presenting old favorites by Suppé, Johann Strauss, Schubert, Kalman and Lehar, and 13,000 fans gave him and the soloists a rousing ovation.

Slavenska-Franklin Ballet with Danilova

Some 11,000 balletomanes filled the Stadium on July 27 to watch the Slavenska-Franklin Ballet, with Alexandra Danilova as guest artist, in a most entertaining and diversified bill. Otto Froehlich conducted the excellently playing orchestra with good rhythmic and dramatic feeling. The Nutcracker Suite to Tchaikovsky's music opened the evening, exhibiting the abilities of this group. The Danube Waltz by Johann

The
SZIGETI
biography
"WITH STRINGS ATTACHED"
Alfred A. Knopf, Inc.
a treasurable book for every music lover
"Few executant musicians have displayed a literary virtuosity comparable to his, and few men of any vocation have written so perfectly in a language not their own."
—New Statesman
through all book-sellers and
Wm. Lewis & Son, 30 E. Adams St.
Chicago, Ill.

Strauss was danced delightfully by Alexandra Danilova and Frederic Franklin. Then followed the *pièce de résistance*. A Streetcar Named Desire, in Valerie Bettis' choreography, and with the haunting score by Alex North in Rayburn Wright's orchestration. The ballet was reviewed on these pages at its local premiere last season. Even under the less fortunate conditions of the Stadium it cast its spell, especially owing to the fine score, theatrically effective, and with intimacy and lyricism, providing a first-rate musico-dramatic effort. The success was great. The evening closed with Mlle. Fifi, charming comedy-ballet, which sets off Danilova's comic gifts to perfection.

Schippers on Podium

With a program of orchestral works, Thomas Schippers on July 28 opened a series of three concerts under his direction. The youthful conductor again proved his outstanding gifts in interpretations of distinction. The orchestra followed with close attention his clear, expressive beat. Bizet's enchanting C major Symphony, Pavane pour une Infante Défunte by Ravel, and Wagner's Meistersinger Prelude received readings of clarity, elegance and musicality. The opening Overture to Donna Diana by Reznicek and Dvorak's "New World" Symphony were less convincing, the first being taken at too slow a pace and the symphony given too much stress on its lyricism and overlooking the dramatic potentialities.

Piatigorsky and Stern Co-Soloists

Some 14,000 attended an evening of concerti on July 29, with two noted soloists, which again was conducted by the gifted Schippers. He gave an accomplished reading of Weber's Freischütz Overture, which happily projected its innate romantic spirit and had dramatic vitality and tension. Gregor Piatigorsky was heard in Saint-Saens' Concerto for Cello and Orchestra in A minor. Mr. Piatigorsky designed this highly romantic piece freely and with broad strokes. He was excellently assisted by conductor and orchestra. Isaac Stern, in his delineation of the Mendelssohn Violin Concerto, played with romantic abundance and dramatic fervor, winning a sweeping success. Both artists joined as soloists in Brahms' Double Concerto for violin and cello. Their collaboration and the outstanding orchestral support won much approval.

Menotti Night

July 30 was Menotti Night. Before an audience of 4,000 which enjoyed every minute of the proceedings and feted artists, composer and conductor and orchestra to the hilt, a diversified list included the Overture to Amelia Goes to the Ball, a Suite from Amahl and the Night Visitors, and two Interludes from The Island God, as orchestral offerings. Vocal excerpts from Amelia Goes to the Ball, The Consul, The Medium, and The Telephone, were exquisitely sung by Eileen Farrell, surely one of the finest soprano voices now before the public, and the Concerto for Violin and Orchestra in A minor was played by Tossy Spivakovsky. The concerto, in his technically and musically consummate delineation, made a strong impression. Its warm lyricism, fine structure and easy melodism make up a work markedly effective, and enthusiastically received. Schippers again conducted the evening in excellent fashion, with the orchestra giving its utmost co-operation.

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

A GERSHWIN FESTIVAL — Repeat Tour by General Request 1953-54
Gershwin Concert Orchestra
Augmented Orchestra of 30 Musicians; Famous Soloists; Robert Zeller, Conductor
Personal Direction: André Mertens

Mary Hunter's
Musical Americana
A Folk Concert in Song and Dance (20 Persons)
Personal Direction: Coppicus, Schang & Brown

FIRST TIME IN 49 YEARS!
Guard Republican Band of Paris
(Musique de la Garde Republicaine de Paris)
72 Musicians Francois-Julien Brun, Conductor
Personal Direction: Coppicus, Schang & Brown—Sept., Oct., Nov.

Arthur Fiedler & The Boston Pops
Personal Direction: Judson, O'Neill & Judd Tour Orchestra

FIRST TIME IN AMERICA!
St. Paul's Cathedral Choir
of London, England Personnel of 55
Personal Direction: Judson, O'Neill & Judd

FIRST TIME IN AMERICA!
Stuttgart Chamber Orchestra
Personal Direction: André Mertens Karl Muenchinger, Conductor

FIRST TIME IN AMERICA!
Vienna Academy Chorus
Personnel of 25 Prof. Ferdinand Grossmann, Conductor
Personal Direction: André Mertens

RETURN OF THE GREAT ITALIAN INSTRUMENTAL ENSEMBLE
Virtuosi di Roma
14 Persons Maestro Renato Fasano, Director
Personal Direction: Coppicus, Schang & Brown

The Paganini Quartet
Personal Direction: Coppicus, Schang & Brown

Les Compagnons de la Chanson
(The Companions of Song) and Solo Pianist Natalie Ryshna
Personal Direction: André Mertens (10 Persons)

De Paur's Infantry Chorus
Seventh Consecutive Season
Personal Direction: Coppicus, Schang & Brown Leonard De Paur, Conductor

Trapp Family Singers
Personal Direction: Coppicus, Schang & Brown Dr. Franz Wasner, Conductor

John Sebastian and Dorothy Jarnac
Harmonica Virtuoso and Dance-Humorist with Albert Malver, Pianist
Personal Direction: André Mertens

Leslie Bell Singers
Famous Canadian All-girl Chorus Dr. Leslie Bell, Director
Personal Direction: Kurt Weinhold

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

Founded 1880
Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Tel. CIrcle 7-4500 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHMOEGER, *Vice-President, Treas.*

Managing Editor, RUSSELL M. KERR
Associate Editors, MARY CRAIG, RENÉ DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS.
Contributing Editors, HAROLD C. SCHONBERG, JULES WOLFFERS, BERNICE FROST, HENRY HARRIS.
Educational Consultant; Choir Music, LEON CARSON
Radio-TV, Foreign Editor, DR. HENRY W. LEVINGER
Advertising, Promotion Mgr., WILLIAM A. TAYLOR

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

musical COURIER

SEPTEMBER, 1953

MUSICAL COURIER REPRESENTATIVES, U. S. A. and LATIN AMERICA:
CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6110 and 5804). LOS ANGELES: C. Sharpless Hickman, Apartment 106, 1330 North Harper Avenue, Los Angeles 46; editorial representative, Dorothy Bersin, promotion, 1746 North Cherokee Ave. (Hollywood 9-1077). BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. CINCINNATI: Louis John Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. PORTLAND, ORE.: Erna Hoefs, 4126 S.E. Hawthorne Blvd. (Empire 7320). SAN FRANCISCO: Charlotte Hiller, 155 Seal Rock Drive. WASHINGTON, D. C.: James G. Deane, 1615 Kenyon St., N.W. RIO DE JANEIRO: Ceiçao de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:
ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Bingerstrasse 66, Berlin-Wilmersdorf. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SCANDINAVIA: Eric Diefenbronner, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Taktoshi Kyogku, 9 Onden 1 Chome, Shibuyaku, Tokyo. AUSTRALIA: Eunice Gardiner, Daily Telegraph, 168-174 Castlereagh St., Sydney, N. S. W.

Commission Urges Government To Give Greater Aid to Music

WASHINGTON. — Expanded activity by the Federal Government in the field of music has been proposed to President Eisenhower by the Commission of Fine Arts.

The commission, a presidentially-appointed advisory body of seven members, was asked two years ago by President Truman to make a survey of federal activities in the fine arts. The proposals on music are contained in the report on this survey, recently made public.

The commission in one proposal added its weight to an effort to obtain a government-built music center in the Nation's Capital. It urged construction of a hall for opera, symphony and ballet presentations. The government would lease the building to professional organizations. The project would be in line with government construction of museums and other buildings for cultural purposes in the past, and it would encourage the dissemination of music throughout the country by radio and television, said the commission.

Also proposed were:

Provision of funds to government museums, the Office of Education, and the music division of the Library of Congress for use in radio and television broadcasts in the field of the visual arts and music.

Creation of a new office—possibly in the Library of Congress music division—to send symphony orchestras, ballets and individual performers to foreign countries. The Library music division should be called on by the State Department for advice in such projects in any case, said the report.

The commission also urged continuing the State Department's international exchange program for students, scholars, lecturers and others, and urged a new program for the exchange of art exhibits under an office to be established in the National Gallery of Arts.

The Fine Art Commission was created by Congress in 1910. Its members are David E. Finley, chairman; Joseph Hudnut, Edward F. Neild, Sr., Felix W. de-Weldon, Pietro Belluschi, Elbert Peets, George Biddle and H. P. Caemmerer. Mr. Finley also is director of the National Gallery of Arts. JAMES G. DEANE.

Disappointment was voiced in some quarters—notably by Patrick Hayes, leading Washington concert manager, in a broadcast over local Station WGMS—at the limited extent of the Commission's study and recommendations in the field of the living arts of music, drama and dance. The Commission is made up of seven members, three architects, one landscape architect, one painter, one sculptor and one layman, but it contains no musician, theatrical producer, actor, dancer or choreographer. Mr. Hayes said that "the Commission makes no mention of how these arts are to be encouraged."

JOEL C. KIMBALL has been appointed executive secretary of the Rochester (N. Y.) Civic Music Association and manager of the Rochester Philharmonic and Civic Orchestras, effective Sept. 1. Mr. Kimball has been Pacific Northwest manager of Community Concerts, Inc., for the past seven years. He succeeds the late Arthur M. See, who died on March 4 last, and who organized the association and has headed it since 1929.

Rochestra Has Outdoor Opera

ROCHESTER, N. Y. — More than 2,000 jammed Highland Park Bowl to hear a performance of La Boheme, presented as a cooperative venture by the city, the opera department of the Eastman School of Music, various local business firms and the Musicians' Union. Rained out the first night, the opera was presented twice thereafter. The artistic production was under Leonard Treash, director of the Eastman opera department, who selected the cast from former students at the school and others. In leading roles were Roger Schmidt, Marylee Meyers, Leonard Potter, Robert Diehl, Thomas O'Leary, John Peck, Beatrice Langer, Lewis Rowell and John Braund. An orchestra made up largely of members of the Civic Orchestra was conducted by Ward Woodbury, musical director of the Eastman opera department.

The success of the venture led to the formation of a permanent committee headed by Robert E. MacIntyre, of the local Chamber of Commerce, with a view to making outdoor summer opera an annual feature.

The summer concerts in the Eastman School brought the New York Trio and the Roth Quartet from out of town, and three well known solo artists—Max Landow, pianist; Millard Taylor, violinist, and Catharine Crozier Gleason, organist.

The increasing importance of the graduate work at the school has led to the appointment by Dr. Hanson of Dr. Harold Gleason, for many years head of the organ department, as chairman of the Graduate Division. Dr. Wayne Barlow, for some time secretary of the Graduate Committee, continues in that capacity, and also will be assistant to Dr. Gleason. Interest in the new honorary degree of Doctor of Musical Arts announced this year, was reflected by the enrollment of 16 students in the summer session to work for the degree. Although these are all former Eastman students, the degree is open to all.

Birmingham Concert Series Plans

BIRMINGHAM, ALA.—Music lovers here are looking forward to the most brilliant Artist Concert Series presented by the Music Club in many seasons. Mrs. A. B. Haswell, president, has announced Agnes De Mille Dance Theater; Erica Morini, violinist; Sadler's Wells Ballet; John Brown's Body, directed by Charles Laughton, and starring Tyrone Power, Judith Anderson, Raymond Massey; The Detroit Symphony Orchestra, Paul Paray conducting, with Irene Jordan, of Birmingham, as soprano soloist; Vladimir Horowitz; The New York Philharmonic-Symphony Orchestra, Mitropoulos, conductor; and the Metropolitan Opera, selection of opera to be announced.

The Birmingham Symphony Orchestra, Arthur Bennett Lipkin, conductor, has announced as guest artists to appear this season: Risë Stevens, mezzo-soprano; Zadel Skolovsky, pianist; George London, bass-baritone; Isaac Stern, violinist; Benny Goodman, in a family pop concert. In addition, there is the January concert when winners of the Alabama Auditions will be presented. These auditions for young artists, co-sponsored by the Birmingham Symphony, the Birmingham News, and the Alabama Federation of Music Clubs, carry a cash award as well as the opportunity to appear with the orchestra. There will be a series of children's concerts, eight for white children, and two for colored, and a number of out of town concerts have been booked. Mr. Lipkin, who has spent the summer abroad, will return soon to begin rehearsals. ALICE GRAHAM.

Moore Opera in Sturbridge

STURBRIDGE, MASS.—The Devil and Daniel Webster, opera by Douglas Moore based on Stephen Vincent Benet's story, was produced between July 18 and Aug. 30 nightly except Mondays, in a natural amphitheatre seating 1,600 recently constructed in this historic village.

The opera in English presented Clifford Harvuot as Daniel Webster, Adelaide Bishop as Mrs. Jabez Stone, Josh Wheeler as Jabez, and Luigi Vellucci as Scratch, heading a large cast. The stage direction was by Dr. Elemer Nagy, and Moshe Paranov was the musical director. Choreography was arranged by Alwin Nikolais The ballet group, from the Henry Street Playhouse in New York, preceded the opera with a ballet, Farm Journal, by Mr. Nikolais. The orchestra included members of the Hartford Symphony and other leading groups. All the participants gave of their best to provide an inspiring interpretation.

The production was on a stage in a natural bowl, with trees at the side and back, while the audience was seated on a graduated slope facing it. The setting included an old New England house, and in the background a mill, a barn, and church spire, with a cemetery beyond from which the Jury of the Damned issued. All the properties and costumes were historically authentic.

The object of Sturbridge is to make the music festival an annual event, and thus to establish a new center of culture in New England. The devoted efforts of the citizens were rewarded with a success that seems to promise that this hope will be fulfilled. If it can be arranged, future seasons will include a summer school, commissions of new works, and a study of music drama on the grassroots pattern. B. L.

Chautauqua Season Sets Record

CHAUTAUQUA, N. Y. — The final two weeks of Chautauqua Institution's season brought appearances of Grant Johannesen, Richard Tucker, Louis Krasner, Fredell Lack, Lois Hartzell, David Randall, and the Warren Boy Choir of Warren, Pa., under Byron Swanson. There was also a Saturday morning concert by the Student Symphony under Edward Murphy, a gala concert by students of the Chautauqua School of Music, pop concerts on Aug. 20 and 25, and a gala concert on Aug. 27 of Chautauqua artists. August also presented three weeks of opera in English, including two performances of The Spanish Hour by Ravel and Don Pasquale by Donizetti; and two of Don Giovanni. Crowds this summer have been the largest in the 80 years of the institution's history, and attendance has been unusually heavy at musical events.

Connecticut Valley Fete Held

A capacity audience heard the opening concert of the Connecticut Valley Music Festival in the Valley Regional High School Auditorium, Deep River, Conn., on July 9. The artists were Maria Kurenko, soprano, and the Murat Trio—Ronald Murat, violin; George Reeves, piano, and Charles Krane, cello. Mr. Murat was musical director of the festival, and Mrs. John Davis Lodge, its honorary chariman. Mme. Kurenko appeared in two groups of numbers, assisted in the first by the Murat Trio, and in the second by Henry Gregor at the piano. The trio was heard in works by Loeillet, Bloch and Brahms.

ALTON JONES

"POETIC AND OFTEN EVOCATIVE. PLAYED WITH HIS CUSTOMARY MUSICIANSHIP, CLARITY AND MUSICAL TONE."—*N. Y. Herald-Tribune*

CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

ANDREA PALESTRINA

VOICE CULTURE — INTERPRETATION — REPERTOIRE

325 West 28th Street • BRyant 9-7563 • New York 1, N. Y.

PAUL ALTHOUSE

Formerly Leading Tenor Metropolitan Opera 30 Years in Grand Opera

Teacher of Many Successful Singers. Including ELEANOR STEBER, Leading Soprano, and RICHARD TUCKER, Leading Tenor, Metropolitan Opera.

260 W. 72nd St., New York 23 TR. 7-3538

CLARENCE ADLER

PIANIST and TEACHER

Studio: 336 Central Park West, New York 25, N. Y. Riverside 9-4922

GIUSEPPE BALESTRIERI

TEACHER OF FAMOUS SINGERS

European Debuts and Performances Arranged

Studio: 140 W. 58 St., N. Y. C. 19 JU. 6-8681

HELEN CHASE VOICE

TEACHER OF OUTSTANDING ARTISTS

CONCERT — OPERA — TV — RADIO

Member NYSTA & NATS — 251 W. 92nd St., N. Y 25 — TR. 7-9192 — MICROPHONE, RECORDINGS

BIANCA SAROYA — DIMITRI ONOFREI

VOICE • OPERA

200 West 58th Street, New York 19, N Y Tel.: JUdson 6-1891

WILLIAM PIERCE HERMAN

Teacher of Patrice Munsel, Roberta Peters, Norman Scott of the Metropolitan Opera Ass'n.

19 East 94th Street, New York 28, N. Y. ATwater 9-4738

ROSATI

The ONLY VOCAL TEACHER of BENIAMINO GIGLI

Teacher of Lauri-Volpi, Melton, Lanza, Tentoni, Kaskas, London, Helen George, Selene Smith, Nicky Carruba, Maurine Norton.

205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL MARGOLIS

Only Voice Teacher of ROBERT MERRILL

Brilliant Young Baritone of the Metropolitan Opera; and other famous singers

152 W. 57th St., N. Y. C. COlumbus 5-9158

PAULINE NESSI

". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N. Y. Times.*

". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*

CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-3254

LILA LEEROY

TEACHER — VOCAL TECHNIQUE

Fac. New York College of Music Since 1939

American Theatre Wing—NYSTA-NATS

Studio: 194 Riverside Drive, N. Y. C. 25, SC. 4-7717

ISER SWICA

Teacher of Singing

OPERA — CONCERT — RADIO

Italian principles of Voice Production—German - Italian - French repertoire

45 W 76th St., N.Y.C. SC. 4-6018

ROSALIE MILLER

Teacher of Singing

200 W. 57th St., N.Y.C.—CL 6-6475

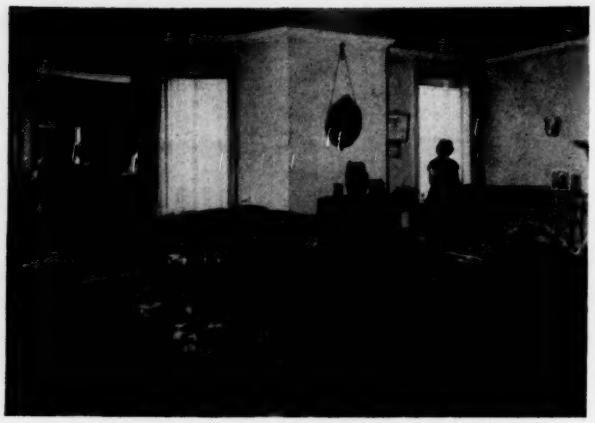
SILHOUETTES By MARY CRAIG

Lila LeeRoy Outlines Vocal Teaching Credo

Lila LeeRoy, lyric-coloratura soprano, is one of the comparatively small group of singing teachers actually born in New York City. Furthermore, all of her basic study and training have been in the metropolitan area. A member of the New York College of Music faculty (since 1939) and of the New York Singing Teachers Association, the National Association of Teachers of Singing and with a large group of pupils in her private studio, Miss LeeRoy is finding interesting scope for her own singing gifts, her practical sense and artistry.

Her unusual voice was discovered when she was about six years old. Her famous cousin, Alma Gluck, helped in planning a study schedule. Piano and theory were studied with Louis S. Stillman, a protégé of Joseffy. When Miss LeeRoy was twelve, she was sent for vocal guidance to Buzzi-Peccia, Mme. Gluck's teacher and was enrolled in the Berlitz School for intensive work in Italian, French and German. A second talent for sketching being discovered, Miss LeeRoy drew the illustrations for Buzzi-Peccia's book on singing.

While still in her teens, Lila LeeRoy was chosen as one of four soprano soloists from the Schola Cantorum to sing in the Bloch "Israel" Symphony, with the choral group in Carnegie Hall, the Philadelphia Academy of Music and the Baltimore Lyric Theatre. These engagements marked her professional debut after which she was heard in concert, on broadcasts and in opera, her roles being Gilda, Lucia, Mimi, Dinorah and Violetta.



LILA LEEROY, lyric-coloratura soprano and voice teacher, in her New York studio.

She then won a scholarship at the New York College of Music, where she studied with Carl Hein, the director, and received her Teacher's Diploma after two years. Special courses were scheduled at the Juilliard School of Music; she also carried on private study with the head of the Vilonat Studios for some years. Miss LeeRoy is a qualified exponent of the Vilonat principles of voice production. Her own voice, warmly deep and long-ranged, is as flexible as a *soprano legère* and is handled with the ease that stems from sure technique and musicality.

Miss LeeRoy's singing career brought her plaudits for her vocal production and many applicants for instruction. She opened her studio in 1938, was appointed to the faculty of the New York College of Music the next year and then later joined the teaching staff of the American Theatre Wing.

Winning Pupil's Confidence

From a background of varied experience, Miss LeeRoy has formed the opinion that the teaching of voice demands more than fundamentals of musicianship, singing ability and a good ear for vocal tone. There are the additional requirements of understanding, the quickness of a diplomat in handling people plus a real knowledge of pupil psychology.

"The teacher must first be able to win the confidence of the pupil," she states. "This is half the battle, because there are always certain personality-adjustments necessary even in ideal cases. Basic mutual understanding and trust are essential.

"In the teachers' experience there should be, of course, a thorough grasp of song-repertoire, language, literature, but especially *teaching* experience, applied over the years to guidance and

LEON CARSON
TEACHER OF SINGING
Nom. NYSTA, NATS, Nom. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1680

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 160 W. 73rd St., N.Y.C. 23 EN. 2-4066

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1531 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18..... LO. 5-3249 / LO. 4-2717

JAMES M. PRICE
Tenor — Teacher of Singing
Studio, 316 W. 79, New York, N. Y. Tr. 7-7048

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA—NATS
222 West 83rd St., New York 24, N. Y. SU. 7-3166

EDGAR SCHOFIELD
Voice Building — Repertoire — Coaching
Studio: 50 W. 67 St., N. Y. C. 23 TR. 3-7715

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8660
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

Cecile JACOBSON
TEACHER OF SINGING
143 Carnegie Hall, N. Y. 19, N. Y. CO. 5-3415
MEMBER NYSTA — NATS

LEONARD PETRI
TEACHER OF VOICE — NYSTA-AGMA
N. Y. ACADEMY OPERA WORKSHOP
Hotel Ansonia, 73rd & B'way, Studio 5-109, N.Y.C. TR. 7-2027

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

RENATO BELLINI
TEACHER OF SINGING — COACH and COMPOSER
Studio — 171 W. 71 - Apt. 12-A
Tel. TR. 4-9068 Home Tel. CO. 5-7975

Nevada VAN DER VEER
TEACHER OF SINGING
Voice — Program-Building — Oratorio
205 W. 57, N. Y. C. 19 — CI. 5-5580 CI. 7-5420

HERBERT JANSSEN
LEADING BARITONE, METROPOLITAN OPERA
Teacher of Singing
Hotel Ansonia, B'way & 73 St., N. Y. C. 23 TR. 3-4680

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5368

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA, NATS
38 James St., Newark 2, N. J. MArket 2-0020

Gunda MORDAN
BASIC STAGE TECHNIC FOR SINGERS
Specialized Coaching — Mise-en-Scene — Roles
Studios 15 W. 67, N.Y.C. 23 EN. 2-9635

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-8761

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty, Yale University
171 W. 71st St., New York 23, N. Y. EN. 2-2168

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR. 7-7573

ELSA BAKLOR
Soprano — Teacher — fac. Peabody Conservatory
Voice - Repertoire - Stage - NATS
2201 Eutaw Pl., Balt. 17, Md. — Rm. 710, 119 W. 57 St., N.Y.C.

experiment with many types of talents and mentalities. Then only does one gain the vital realization that the pupil's individual needs are the only problem at hand—not any of the teacher's personal vocal problems deriving from her own study, present or past.

"Tensions may be set up if the pupil attempts to copy the color, phrasing, or power, or what he thinks he hears, when the teacher demonstrates tones. This is really a result, which he will naturally try to make a cause. The results of good teaching often show to advantage when someone with average voice can be a joy to hear because of easy coordination uninterrupted by tension. Some exceptional voices are now in the studio, but I do not believe in premature public performance, no matter how insignificant the engagement."

N.Y.S.T.A. Holds Discussions

During 1952-53, the New York Singing Teachers Association held three discussions. On Feb. 1 the subject was Breathing, and the speakers, Kathryn Meisle, Edgar Schofield and Edna Bloom, and the moderator, Earl Rogers. March 29, Robert Payson Hill, Frank Cusomano and Stuart Ross, with Maurice Finnell, moderator, talked on The Accompanist and the Coach and Their Responsibilities toward Teacher and Singer. In the final session, May 3, Causes of the Tremolo and Articulation and its Relation to Beautiful Tone were discussed by Melanie Guttman-Rice, Eleanor Eberhardt and George Rasely, and Grace Leslie took the part of moderator. The committee in charge of speakers and subjects includes Rosalie Miller, Edith Nichols, Maurice Finnell, Henry Pfohl and Burton Cornwall, chairman.

Photo Credits: Second cover, Kortschak and Jack Benny (Hawaii Visitors Bureau); Thor Johnson and others (Herb Reynolds Photographers); p. 3 (Louise Pote); p. 5 (© Festpelleitung Bayreuth, Photo by Siegfried Lauterwasser); p. 6 (John Brook); p. 7 (Foto Studio Studemann, Bonn); p. 12 (George Philcox); p. 22 (Standard Flashlight Co.); p. 27 (Randolph Fisher Studio); p. 38, Cincinnati Conservatory group (KLT Photos), Gene Bullard (Blackwell Studio).

SHERMAN PITLUCK ASSOCIATES
119 W. 57th St., New York 19, N. Y.
Cable: PITASSO, N. Y.

JEANNETTE HAIEN, *Pianist*
"A pianist of greatness."
—Detroit Free Press

JANOS SCHOLZ, *Cellist*
"We have only one desire: to hear him again."
—L'Avenir D'Italia

MIKLOS SCHWALB, *Pianist*
"Triumphant master of the keyboard."
—C. Durgin, Boston Globe

WCB ARTISTS AND CONCERT MANAGEMENT, INC.
236 West 55th St., N. Y. C. 19 JUdson 2-2569
(Dir.: Joseph A. Bollew)
Offers
GRACE McKINNEY, *Soprano*
"Tonal warmth . . . interpretative verve, expressive and artistically appealing."

Peninsula Music Festival Launched

The Peninsula Music Festival, Thor Johnson, conductor, celebrated its first season, Aug. 6-16, with sold-out houses plus standees, in the Auditorium of Gibraltar High School, between Ephraim and Fish Creek, Door County, Wisconsin. The Festival was sponsored by the Peninsula Arts Association, whose background structure was conceived in 1937 with the late Frederick Stock (long a summer resident of Ephraim) as honorary president. Door County's peninsula provides an ideal setting, and has attracted an art colony of many painters, musicians, architects, writers and handcraft workers. The Peninsula Arts Association, having grown continuously in scope and membership, in the fall of 1952, chose Thor Johnson to assist in formulating plans for a permanent music festival, of which he would be artistic music director and conductor. The result was a festival of eight concerts underwritten in advance, and at its close over-subscribed for the 1954 season.

Mr. Johnson drew his orchestra of 38 players from 12 states and 15 major orchestras. Soloists were John Ehrlich, cellist, Ruth Gevalit, soprano, Frank Glazer, pianist, Raymond Gniewek, violinist, Lois Marshall, soprano, and Louis Sudler, baritone.

Mr. Johnson did some remarkably fresh and interesting programming, highlighted by performances of two Quintets of Johann Friedrich Peter (18th century Moravian composer who laid the foundation for American chamber music), played in honor of the 100th anniversary of the founding of Ephraim by Norwegian Moravians; a world premiere of Vittorio Giannini's Divertimento for Orchestra, commissioned by Johnson for the Peninsula Festival; a Youth Concert; and an all-Mendelssohn concert featuring Louis Sudler's presentation of an Aria-Portrait of Elijah, singing the four major arias and three recitatives of the great dramatic oratorio, connected by the original orchestral music.

Concert in Washington Square

The first of two chamber music concerts in Washington Square, New York, was given on Aug. 17, with Alexander Schneider as conductor of a dozen string players, many from the NBC Symphony. The program, which attracted some 3,500, was under the auspices of the Washington Square Association and the Department of Parks. Mrs. Elizabeth Sprague Coolidge gave $1,000 to guarantee the program. Another concert will be held on Sept. 14, with backing by the Music Performance Trust Fund of the AFM. The program included Vivaldi's Concerto Grosso in D minor, an aria from Bach's cantata No. 8, and his Suite in B minor for strings and flute (Julius Baker the excellent soloist), Two Notturnos in C and F by Joseph Haydn, Johann Strauss' Mein Lebenslauf Waltz, and Josef Lanner's Abendsterne and S'Heimweh. The concert was played with devotion and prevailingly high ideals of performance, though it is doubtful whether the pre-classic fare was ideally suited to an occasion with an audience moving about restlessly. Some of the intimate quality was lost, the ensemble having to be vastly amplified. The Strauss and Lanner waltzes were well adapted to such an occasion. The success of the concert, for which a special stand was erected in the middle of the park, seemed to indicate that future programs would be welcome. R. M. K.

Re Eric DeLamarter Memorial

The Eric DeLamarter Memorial Fund, administered by the Mid-West Music Foundation, is being raised by a group of musicians who wish to make a tangible expression of gratitude and recognition of greatness to the memory of Mr. DeLamarter, who died in May. The fund will be devoted to aiding the development of young American musical talent. Mary Wickerham is president of the foundation, and others identified with the movement include Alfred V. Frankenstein, Albert Goldberg, Robert L. Sanders, Izler Solomon, Leo Sowerby, Barrett Spach, David Van Vactor, Robert Whitney. Checks of contribution should be sent to Mid-West Music Foundation, 224 South Michigan Ave., Chicago 4, Ill.

COLBERT-LaBERGE CONCERT MANAGEMENT
205 West 57th Street, New York 19

PIANISTS:
JAMES FRISKIN
MIECZYSLAW HORSZOWSKI
ERICH ITOR KAHN
JEROME RAPPAPORT
MAXIM SCHAPIRO
HILDE SOMER
PAUL WITTGENSTEIN (one-armed pianist)
KONRAD WOLFF (Lecture-Recitals)

SINGERS:
PHYLLIS CURTIN, Soprano
HELEN PHILLIPS, Soprano
ALICE HOWLAND, Mezzo-Soprano
CALLIOPE SHENAS, Contralto
WILLIAM HESS, Tenor
**HANS HOTTER, Bass-Baritone
JOHN LANGSTAFF, Baritone
PAUL MATTHEN, Bass-Baritone

VIOLINISTS:
ROBERT BRINK
GIORGI CIOMPI
SAMUEL DUSHKIN
FRANCES MAGNES

VIOLIST:
PAUL DOKTOR

CELLIST:
MADELINE FOLEY

HARPSICHORDISTS:
DANIEL PINKHAM
FERNANDO VALENTI

HARPISTS:
NINA DUNKEL
ARTISS de VOLT

FLAUTIST:
DR. CARLETON SPRAGUE SMITH
(Lecture Recitals and Lectures on Many Topics)

ENSEMBLES:
AMADEUS QUARTET
BERKSHIRE QUARTET
FINE ARTS QUARTET
HUNGARIAN QUARTET
LOEWENGUTH QUARTET
QUARTETTO ITALIANO
ALBENERI TRIO (Piano, Violin, Cello)
MOYSE TRIO (Piano, Flute, Violin)
*PASQUIER TRIO (Violin, Viola, Cello)
VALENTI-WUMMER-SAIDENBERG TRIO (Harpsichord, Flute, Cello)
BRINK and PINKHAM DUO (Violin and Harpsichord)
JOANNA and NIKOLAI GRAUDAN (Piano and Cello Duo)
RENATA and HEINRICH JOACHIM (Piano and Cello Duo)
GOTHAM PLAYERS (Clarinet, Piano and Strings)
SAIDENBERG LITTLE SYMPHONY
DOUGHERTY and RUZICKA (Duo Pianists)

VOCAL CHAMBERMUSIC:
CAMBRIDGE QUARTET (Phyllis Curtin, Eunice Alberts, William Hess, Paul Matthen)
PRO MUSICA ANTIQUA from Brussels (5 singers, 6 instrumentalists)
RANDOLPH SINGERS

CONDUCTOR:
DANIEL SAIDENBERG

**Not available during 1953/54 Season*
***Member Metropolitan Opera Association*

Chicago Announces Fall Plans

By René Devries and Dosha Dowdy

CHICAGO.—Looking toward the near future, Chicago's 1953-54 music season looms on paper at least as an especially eventful one, with the Chicago Symphony introducing as its chief attraction its newly appointed conductor, Fritz Reiner, noted not only as an interpreter but as a program builder. In addition to fine standard repertory programmed during the first part of the season (October through December) Reiner has promised first performances of Barber's Souvenirs, Werner Egk's Overture, Die Zaubergeige, Piston's Violin Concerto with Weicher as soloist; and a Divertimento by Alexei Haieff. Other features will be Debussy's Blessed Damozel, with Nancy Carr and Lillian Chookasian, soloists; Igor Stravinsky's guest appearance conducting among other works his Firebird Suite, Petroushka, and Capriccio for Orchestra, with his son Soulima as soloist; and Bruno Walter's presentation of the Bruckner Seventh and the Beethoven Triple Concerto with Weicher, Starker and Schick.

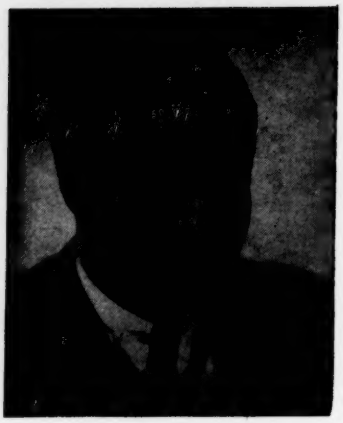
The complete list of soloists for the season is as follows: Monique De La Bruchollerie, Nancy Carr, Lillian Chookasian, Victoria De Los Angeles, Leon Fleisher, Pierre Fournier, Zino Francescatti, Arthur Grumiaux, Hilde Guedon, Byron Janis, William Kapell, Nan Merriman, Nathan Milstein, Guiomar Novaes, Roberta Peters, Artur Rubinstein, Rudolf Serkin, Janos Starker, Soulima Stravinsky, and John Weicher.

The Chicago Symphony season, which opens on Oct. 15, includes 28 Thursday-evening concerts, 28 Friday afternoon concerts, 12 Tuesday afternoon concerts, 16 Saturday evening programs and 12 Young People's Concerts. Guest conductors will be Ernest Ansermet, Igor Stravinsky and Bruno Walter.

Chicago's musical calendar also contains four series sponsored by Allied Arts Corporation, Harry Zelzer, managing director—History and Enjoyment of Music Series (Orchestra Hall), Section 1: Irmgard Seefried, Virtuosi di Roma, Mischa Elman, Zinka Milanov, the Philadelphia Orchestra, William Warfield; Section 2, Cleveland Symphony, Vienna Academy Chorus, Yehudi Menuhin, Jussi Bjoerling, Stuttgart Chamber Orchestra, Helen Traubel; Allied Arts Piano Series (Orchestra Hall): Samson François, Robert Casadesus, Gina Bachauer, Rudolf Serkin, Artur Rubinstein, William Kapell, Zadel Skolovsky; Allied Arts Dance Series, Jose Greco and his Spanish Ballet; Mia Slavenska, Frederick Franklin and their Ballet, Musical Americana, Agnes De Mille Dance Theatre, Ana Maria's Spanish Ballet, the Royal Winnipeg Ballet of Canada, Ballet Theatre; Zelzer Concert Series, Leonard Warren, St. Paul Cathedral Choir, Cesare Siepi, Heifetz, Marian Anderson, Gladys Swarthout and the Pro Musica Trio, Philadelphia Orchestra.

The Mid-West Music Foundation, Mary Wickerham, president, announces a Schubert Memorial Concert (Orchestra Hall, Nov. 17) with Rudolf Firkusny, Jennie Tourel and the Fine Arts Quartet; the Musical Arts Piano Series with Guiomar Novaes, Eugene List, Paul Badura-Skoda, Mary Sauer (winner) and Eugene List; a Winnetka Series with the Bartolina Trio, Jose Greco and his Spanish Dancers, Nicola Rossi-Lemeni, and William Kapell; the Fine Arts Quartet in a series of four Downtown Concerts (guest artists to be announced), and Twilight concerts to be announced.

Roosevelt College will present in a fall chamber music season: the Roosevelt College Sinfonietta (Dec. 16) and the Budapest String Quartet (Jan. 16 and 17). The Pro Musica Trio-Hugo Kolberg, violin, Leopold Teraspulsky, cello, and Nina Mesirow-Minchin, piano, will be presented by the Chicago Chamber Music Society in a series of six morning concerts at the Arts Club of Chicago monthly, October through April.



HARRY ZELZER

A partial list of Bertha Ott's fall bookings include the Orchestra Hall recital of Myra Hess, and Kimball Hall recitals of Leonard Hungerford, pianist, Margaret Fitzgerald, mezzo-soprano, Metz String Quartet, Marvin Ziporyn, violinist, and Christine Harvery, pianist.

University of Chicago's 1953-54 concerts in Mandel Hall include those by the New York Quartet, Pro Musica Antiqua, Robert Goldsand, Sheppard Lehnhoff, viola and Marion Hall, piano (autumn quarter); Duo Di Roma, the University of Chicago Choir and members of Chicago Symphony Orchestra, Suzanne Bloch, Vegh String Quartet (winter quarter); Walden String Quartet, New Art Wind Quintet, Sybil Shearer, dancer (spring quarter); and Jan Smeterlin, pianist, in Scholarship Fund concert, Oct. 21.

Summer Series Have Finales

As the Ravinia Festival and Grant Park concerts closed their 18th seasons on Aug. 16, the recorded attendance for both series was lower than for previous seasons. Ravinia, totaling 101,427 (94,370 for the six weeks of symphonic music, and 7,057 for the four concerts of the final week of Chamber Music); and

JAMES BAAR
CHORAL CONDUCTOR
825 Orchestra Bldg., Chicago, Ill. AB. 4-0905

Franz BENTELER
CONCERT VIOLINIST
325 Orchestra Bldg. Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Concert, Oratorio, Opera
De Paul University School of Music
64 E. Lake, Chicago FI. 6-4000 MU. 4-3428

NELLI GARDINI
TEACHER OF SINGING
American Conservatory Chicago, Ill.

BRUNO GLADE
CONCERT PIANIST - TEACHER
AMERICAN CONSERVATORY, CHICAGO, ILL.

Allan KELLER
TENOR
186 Millbridge Rd., Riverside, Ill. WE. 9-9525 / RI. 7-0800

BARRE HILL
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

ETHEL LYON
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

MELNYCHYN
TENOR
825 Orchestra Bldg. Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

ESTHER PAYNE
CONCERT PIANIST — TEACHER
408 Lyon & Healy Bldg., Chicago, Ill.

LEO PODOLSKY
PIANIST — MASTER CLASSES
7424 So. Merrill Ave., Chicago 49, Ill. Tel.: Ml. 3-4186

RAISA-RIMINI OPERA SCHOOL
719 Fine Arts Bldg., Chicago, Ill.
Telephone WE. 9-4319

HARVEY **RINGEL**
Baritone Conductor
Teacher of Singing
Chicago Musical College, 64 East Van Buren St.

BESSIE RYAN
TEACHER — COACH — LECTURER
1043 N. Austin Blvd., Chicago 51, Ill. AUstin 7-4333

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1371 E. 55th St.
Booking 1952-53 Chicago, Ill.

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 So. Kenilworth — Tel. Village 1787, Oak Park, Ill.

HELEN WESTBROOK
ORGANIST - COMPOSER
c/o ASCAP, 575 Madison Ave., New York 22, N.Y.
5934 N.E. Circle Ave., Chicago 31 NE 1-2144

Grant Park, with a total of 381,400—a drop of more than 200,000 from last season's attendance. This was due in part to bad weather. Increased salaries for the Park orchestra personnel did not allow sufficient budget to engage the same number of "name" artists as previously. Credit must be given, however, to Walter Larsen, concert manager, for engaging for their first appearances there, Mario Lanza, George London, Paul Olevsky, Theodore Lettvin, and others.

The Hungarian String Quartet, in the final week at Ravinia, played with precision and utmost refinement quartets of Beethoven (opp. 127, 131 and 135), Haydn (opp. 27, No. 1 and 64, No. 5) and Mozart (K 428), and with the distinguished pianist and excellent ensemble player, Mieczyslaw Horszowski, quintets of Brahms (F Minor), Schumann, and Franck. Mr. Horszowski's collaboration was a most successful one, augmenting the tonal depth and scope of the strings, and lifting the spirit of the performance.

Steinberg and Krips Conduct

The closing weeks of Ravinia's symphonic concerts were conducted by William Sternberg and Josef Kripss. Mr. Sternberg, whose talent and dynamic conducting have made him a Ravinia favorite, had as soloists Zino Francescatti, heard in an eloquent and beautiful performance of the Mendelssohn Concerto, and Helen Traubel, whose artistry was enjoyed (though she was not in top form throughout) in Gluck's Divinitès du Styx and songs of Richard Strauss. Also highlighting Steinberg's concerts was Stravinsky's Symphony of Psalms for orchestra and chorus with the Northwestern University Summer Chorus excellently trained by George Howerton.

As Krips, whose Ravinia engagement was twice postponed, took over the podium for the final week of symphony concerts, he was given a rousing welcome. The noted Austrian conductor is thoroughly responsive and sensitive to the minutest nuance. His performances are personal, convincing, and never without vigor, though some are robbed in part of an overall expansiveness because of overstressed details too subtle for outdoor concerts. Freshness and remarkable clarity marked Krips' readings. Exemplary orchestral accompaniments were given his soloists, Helen Traubel was heard in Wagnerian excerpts, and Sylvia Rosenberg, making her Ravinia debut as winner of the Michaels Memorial Award, in a refined performance of the Mozart A Major violin concerto. Miss Rosenberg, attractive and poised, possesses a facile, well cultivated technic, and the intelligence to match her gifts. Her musical interpretations and deft performance won her many recalls.

Grant Park Series Concluded

Thomas Schippers and Patricia Neway made their second Chicago appearance, combining their outstanding talents in two concerts opening the second half of the Grant Park series. Schippers is a compelling figure on the podium, with a flair for conducting and undeniable musicality. Miss Neway, richly gifted vocally and dramatically, gave stirring performances of operatic arias by Verdi, Mozart and Menotti, from Carmen, Beethoven's Fidelio, and a group of four songs by Seymour Barab.

Thor Johnson returned for his second Grant Park appearance to conduct the concerts of July 29 and 31, with Paul Olevsky, cellist, as soloist in concerti of Saint-Saens and Dvorak. Mr. Johnson, seasoned and secure at his post, conducts with the relaxed authority, clean-cut technic and interpretative taste conducive to satisfying music-making. He had response from the orchestra in a Vivaldi Concerto Grosso (freely transcribed for orchestra by Vittorio Giannini) which opened his concerts, and in performances of the Mendelssohn Symphony No. 4, and works of Mozart, Albeniz, Stein and Alfven.

Mr. Olefsky, this year's winner of the Michaels Memorial Award, won warm acclaim for his playing. He revealed a luscious tone, fine technic and musical temperament, giving performances of absorbing interest.

Julius Rudel, making his first appearance on the Grant Park podium, conducted efficiently a symphonic program featuring Beethoven's 8th Symphony, and a solo performance by Wanda Krasoff of Dohnanyi's Variations on a Nursery Tune for piano and orchestra. Miss Krasoff's deft and sparkling performance and a delightfully imaginative one, gave Dohnanyi's fanciful piece with its French lullaby as theme, added importance.

Operas in Concert Form

Mr. Rudel also led a concert version of Smetena's The Bartered Bride (English translation by Joan Cross and Eric Crozier) as the closing program of the season. The cast included Miles Nekolny, Evelyn Reynolds, Eva Likova, Andrew Foldi, Blanche Lewis, Jack Harrold, Rudolf Petrak and Jan Rubes, assisted by the Chicago Park District Opera Guild Chorus.

Other conductors making return appearances to Grant Park were Maurice Abravanel, who programmed symphonies of Beethoven and Brahms, together with smaller works, and had as soloist the well-known violinist Louis Kaufman in concertos of Beethoven and Mendelssohn; Alfred Antonini, for his fifth consecutive season to conduct week-end concerts of Italian music with soloists Barbara Gibson, soprano and Frank Guarrera, "Met" Opera baritone; Leo Kopp, conducting concert versions of Suppe's The Beautiful Galatea, with Blanche Bishop, Thomas Tipton, Harold Brindell, William Miller, Dorothy Gothran, Hasmick Nazarian and Blanche Lewis; and Menotti's The Old Maid and the Thief, with Mary Kreste, Adalaide Bishop, Henrietta Chase and Thomas Tipton; and Don Pasquale, with Lawrence Davidson, Frank Valentino, Davis Cunningham, Laurel Hurley and Charles Rich.

Jack Hansen in Recital

Jack Hansen, pianist and member of the Chicago Musical College faculty, recently played a recital for the Allied Arts Club at the Hinsdale Country Club. Mr. Hansen was heard earlier this year in recital at the Chicago Central Library, and at Fullerton Hall.

American Conservatory Recitals

Among recent American Conservatory recitals were those given on the summer faculty series by the gifted baritone, Erhardt Roeske, heard in excellent interpretations of Schumann's Dichterliebe and Fauré's L'horizon Chimerique, and Charlotte Bergersen, pianist, who played works of Bach, Schumann, Chabrier and Liapounow; one by pupils of Grace Welsh and B. Fred Wise, and another given by 21 pupils of Miss Welsh playing representative works of composers of various eras.

Florence Trumbull Re-opens Studios

Florence Trumbull, noted pianist and teacher, formerly an associate of Leschetizky, after spending an extended vacation in Evanston, Wilmette and Winnetka, Ill., has returned to open her studios in Oklahoma City, where she has among her students outstanding talents.

Clarence E. Cramer
Kimball Bldg. Chicago

Longines Symphonette & Mishel Piastro

Sinda Iberia & Company (5 people)
Sensational Spanish Dancing

Ruth Page & Bentley Stone Ensemble

Ida Krehm, Pianist
(In Europe March to September)

Serenaders Male Quartet
Radio and TV fame

"In Operetta Time" with
Elizabeth Humphrey & Bernard Ixxo

Hortense Love, Soprano, Songs and a Musical Bible Sketch, **"Ruth & Naomi"**

Ralph Nielsen, Tenor, assisted by the **Marlinn String Trio**

RUDOLPH GANZ
Booking 1953-54
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano—Decca Records

ETTA MOTEN
Concert - Lectures
Musical Dramatizations
3548 Vernon Ave. Chicago 15 OA. 4-0303

BRITISH-AMERICAN MUSIC COMPANY
U. S. Agents for:
Novello & Company
J. B. Cramer & Co., Ltd.
Sole U. S. Agents for:
Edward Arnold & Co.
Western Music Company, Ltd.
Choral Music for Church and School — Orchestrations — Piano and Organ Music
235 South Wabash Ave., Chicago 4, Ill.
Free catalogues on request

Outdoor Series in Los Angeles

By C. Sharpless Hickman

LOS ANGELES.—The sensation of the season has been the success of James Doolittle's Greek Theatre presentations in Griffith Park, where near-capacity audiences have been acclaiming the New York City Ballet, the Fujiwara Opera of Tokyo in Madame Butterfly and a local presentation of La Boheme. Still to come this summer are Markova and Oleg Tupine in a duo dance recital and a two-week run of Pal Joey with Harold Lang, Carol Bruce and the original New York cast.

Doolittle's variety formula has allure without duplicating or too greatly detracting from the appeal of Hollywood Bowl's Symphonies Under the Stars or the Los Angeles Civic Light Opera's productions. Both ballet and opera are "naturals" for the 5,000-seat Greek Theatre, which has a small but admirably-equipped stage. These media are less effective in Hollywood Bowl with its 20,000 seats, unless done on a vast and much more expensive scale. The fine points of dancing shrink to indefinable motions at the Bowl, and the lack of proscenium and flys for scenery prohibit any but suggestive set-in pieces.

The New York City Ballet's final two weeks at the Greek Theatre were even more exciting than the first two. Jerome Robbins' The Cage, danced by Nora Kaye with a startlingly contrasting hypnotic tension and physical suppleness, was an extraordinarily effective piece of design-in-movement. Another Robbins ballet, The Pied Piper, was the antithesis to The Cage in mood and concept, but showed the same flair and craft in the integration of solo work with the dancing of the entire corps de ballet. It is a rarely delightful piece whose freshness, vitality, and contemporary zest descends directly from Robbins' work for Fancy Free and On the Town almost a decade ago. But here there is a controlling factor of discriminating taste and balance and the more difficult handling of a larger group with the same intimacy that prevailed with just seven dancers in Fancy Free.

Ruthanna Boris' Cakewalk was a great crowd-pleaser as a foil to The Cage. On the final program with The Pied Piper was Balanchine's exquisitely plastic Serenade, his version of Firebird, using the sumptuous Chagall settings created for Ballet Theatre, and his Pas de Trois, in which Eglevsky's dancing caught fire and soared for the first time in the four-week run.

Japan Troupe in Butterfly

The eight performances of Madam Butterfly by Yosie Fujiwara's Japanese troupe had more flavor than force. The curious inconsistency of a Japanese-American production in which the Americans sang Italian and the Japanese both their native tongue and Italian seemed typical of all that is wrong with the indiscriminate American approach to opera on the average commercial level. If ever there was opportunity for a sensible linguistic treatment it was on this occasion, when the Americans should have sung English and all the Japanese their own tongue.

The acting, costumes and general atmosphere of international reciprocity in the arts dominated the enthusiastic response of the audiences, with vocal honors going to Francis Barnes as Sharpless and Burl Dean Smith as Pinkerton, and to the interpretations of Tadashi Kurimoto as the Bonze and Ryohei Miyamoto as Yamadori. Michiko Sunahara's Butterfly was not impressive on opening night; she was said to be suffering from a cold.

AT HOLLYWOOD BOWL . . . At rehearsal for the July 16 concert, David Frisina, concertmaster, l., is seen with Isaac Stern, soloist, center, and Izler Solomon, conductor. Mr. Stern was heard in the Beethoven Violin Concerto. Mr. Solomon's program also included the Brahms Second Symphony and Antheil's overture, McKonkey's Ferry.

La Boheme in English

The home-grown La Boheme which followed had some of the finest all around singing we have heard in opera in many a day. All of the cast hailed from Southern California—headed by Frank Guarrera, Nadine Conner, Francis Barnes, Brian (Joe) Sullivan, John Arnold Ford and Frances McCann, with James Guthrie conducting.

Though the Howard Dietz English translation has far too many Broadwayish colloquialisms and frequently takes didactic departures from the meaning of the Italian text, it still serves as a platter for popular understanding. The remarkably clear enunciation of Guarrera was to be commended, though all of the cast was more than normally good in this respect. Everyone seemed to be singing above themselves on opening night, with the result that one could hardly have wished for a better performance, vocally speaking. Direction was haphazardly conceived and rehearsed. Guthrie's fine conducting and the proper behavior of the amplification system added greatly to the effectiveness of the presentation.

Villa-Lobos at Hollywood Bowl

The Hollywood Bowl season has thus far been highlighted by the visits of two great contemporary composers—Heitor Villa-Lobos and Sir William Walton—who have conducted programs of their own music. Unfortunately the choice of material was not always adroit in reflecting their finest output, nor carefully chosen for the large Bowl amphitheatre.

Villa-Lobos' concert brought the western premiere of his Fourth Piano Concerto, with his gifted young countryman, Bernardo Segall, as its brilliant protagonist. The work is a thick-grown, humid jungle of sound through which the piano hacks and flashes like a machete, or blooms with sudden, almost over-sweet lyricism. It is a lush, arresting score, stronger in mood than in melody.

JAN **POPPER**
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with Beta Popper, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

JULIAN KÁROLYI
CONCERT PIANIST
1119 N. Clark Street Hollywood 46, Cal. CRestview 5-6240

ROGER WAGNER CHORALE
Concert — Radio — Television — Capitol Recording Artists
5746 Sunset Blvd., Hollywood 28, Calif. HU. 2-7767

MAESTRO LEON CEPPARO
Teacher of Singing
3216 Club Drive Los Angeles 34, Calif. VErmont 8-8065

MME. BELLE FORBES CUTTER
VOICE
7526 Fountain Ave., Hollywood 46, Cal. Tel. GLadstone: 8375

KATE HOFFMANN
TEACHER OF VOICE — COACH
Italian — German — French — Opera — Concert — Radio
825 So. Wooster St., Los Angeles 35, Cal. CRestview 4-3732

NATHAN STEWART
VOICE TEACHER OF GEORGE LONDON OF THE METROPOLITAN OPERA ASSOCIATION
568 N. Larchmont Blvd., Los Angeles 4, Calif. GRanite 8298

OSCAR **WAGNER**
ANNOUNCES THE OPENING OF HIS
PIANO STUDIOS
339 No. Hobart Place, Los Angeles 4, Cal.
NOrmandy 8805

BUDDING BALLERINAS . . . Pupils of the Beverly Hills Academy of Music stage their second annual dance review at the Louis Pasteur Jr. High School Auditorium. The program was under the general supervision of Olga Melchione, director of the Academy, and the choreography was by Edith Davis, except for two numbers by Jan Robinson.

The symphonic excerpts from the ballet, The Youngster's Kite and the early, rhythmically fascinating Dansas Africanas pleased the audience more than the Bachianas Brasileiras, which opened the program. Villa-Lobos, a hard-working but technically deficient conductor, was further hampered by rehearsals insufficient to allow the proper preparation of these unfamiliar scores. And we would have given all but the Concerto for the Ascension symphony or the Rudepoema transcription he led here with the Janssen Symphony nine years ago. Or any of the last four Choros—particularly No. 11—or Amazonas or Uirapuru—all of a scale suitable to the Bowl.

Walton Conducts His Works

Sir William Walton's concert was highlighted by his cantata Belshazzar's Feast stunningly sung by the Roger Wagner Chorale, augmented to 158 voices for this occasion. This was the first large-scale choral performance given in the Bowl since its reorganization in 1951, and the return to this policy is welcome.

Belshazzar's Feast is a choral director's dream in that the chorus is seldom covered by the orchestra, the vocal line is relatively uncomplicated, and there are stirring lyric and dramatic contrasts. Wagner's forces were amazing in their clarity of enunciation, and the quality of tone was more colored and its manipulation more flexible than any chorus of this size we can recall. Stephen Kemalyan did the linking declamatory narration excellently.

The work, for all its dissonance, has depth and richness; it is a masterpiece of balanced construction, not only in the handling of its forces, but in the manipulation of its thematic material and its contrasts of repose and tension.

A selection of excerpts from the two orchestral Façade suites pleased the audience enormously, and had them frequently laughing at its musical parodies. Still it is far less truly witty than the original chamber version, with its narration of Edith Sitwell's verse, which the music so delightfully complements. The Sinfonia Concertante for piano and orchestra is too intimate and intricate a piece to be ideally effective in the Bowl, and Shibley Boyes' splendid playing of the solo part was hampered by a closed piano lid. Of the bombastic new Orb and Sceptre march, it is perhaps enough to say that the Coronation it honored will be remembered longer.

Florence Russell Studio Events

Louis Graveure conducted master classes at the Florence Russell studios in Los Angeles during July and August. Dorothy Brockman, who is specializing in programs of American songs at present, gave the first of a recital series on Aug. 2 at the studio of her teacher, Miss Russell. Miss Brockman teaches privately and at Burbank Adult Night School, in addition to her concert career. Those who have studied with Miss Russell also include Dorothy Dandridge, Claudia Barrett, Kathleen Hughes, Peter Lawford and Alan Wells from the movies; Dolores Starr, featured dancer in Carousel, Ruth Olay, Darts Alexander, Karla Darrow, from clubs here and in Mexico; Kathy Collins and Dee Harless from the Top Banana company; and Lynn Stuart, who has been cast by Edwin Lester in Kismet. Elizabeth Walberg, prima donna with Jerry Bergan on tour for three years, has returned for study, and to head the voice department at the Los Angeles Conservatory of Music and Art. Back from London and the Coronation is La Vada Marlowe, member of the Roger Wagner Chorale. Carl Eugster, baritone, is composer and conductor of Hurly Burly, which opened at UCLA's Summer Theatre on Aug. 5.

(Hollywood News Continued on following page)

PHYLLIS ALTHOF
Dramatic Soprano
OPERA — CONCERT — TELEVISION
4600 Los Feliz Blvd., Los Angeles 27 Tel.: NO. 1-9246

MARSHALL G.
CHASHOUDIAN
CONCERT VIOLINIST and TEACHER
103 N. Harvard Blvd., Los Angeles 4, Cal. DU. 9-3205

Katherine Flowers Dance Company
American Negro Dances
from Primitive Ritual to Bebop
3501 Ninth Ave., Los Angeles 18, Cal. REpublic 2-3409

LILLIAS **GILBERT**
DRAMATIC SOPRANO
Opera — Operetta — Concert — Television
148 N. Pasadena Ave., Pasadena 3, Cal. RYan 1-9258

Ernest GOLD — Marni NIXON
Composer-Conductor Lyric Coloratura
1934 No. Van Ness Ave., Hollywood 28, Calif.

EDITH KNOX
CONCERT PIANIST—ARTIST TEACHER
Season 1953-54
1547 So. Gramercy Pl., Los Angeles 19, Cal. RE. 3-8245

MARJORIE LOW
SOPRANO
Opera - Concert - Oratorio - Radio - Television
1611 W. 47th St., Los Angeles 62, Cal. AX. 3-6703

SCHOENFELD
ALICE—concert-violinist
ELEONORE—concert-cellist
351 N. Oakland Ave., Pasadena, Cal. SY. 3-3052

GRACE ANN
SCHWENNESEN
Lyric Soprano
Mgt.: Mary-V Holloway, 1641 W. 7th St., Los Angeles 17, Cal.

EUNICE **WENNERMARK**
CONCERT VIOLINIST — ARTIST-TEACHER
4502 Ben Ave., No. Hollywood, Cal. SUnset 2-7794

FLORENCE AMBER
Piano Specialist
MATTHAY PRINCIPLES, Child, Teacher
6253 Commodore Sloat 48, Los Angeles, Cal. YO. 8056

Kathryne **BUFFINGTON**
PIANIST-TEACHER
Classical, Modern and Duo-Piano Training
1926 Arlington, Torrance, Cal. FAirfax 8-0644

BEVERLY HILLS ACADEMY OF MUSIC
DR. OLGA MELCHIONE
Voice — Musical Instruments — Dancing
145 S. Doheny Dr., Beverly Hills, Cal. CR 6-4283

EVELYN TANNER
DRAMATIC SOPRANO
Opera - Concert - Television - Radio
4126 So. Arlington, Los Angeles 8, Cal. AX. 1-8316

GEORGIA LASTER
SOPRANO — Naumburg Award 1953
Concert — Oratorio — Television — Radio
Per. Rep.: Wm. E. King, 914 W. Highland, Redlands, Cal.

NADINA DE SANCTIS
Voice Teacher of
GEORGIA LASTER — EVELYN TANNER
1132½ Larrabee St., Hollywood 46, Cal. CR. 5-1642

CHAMLEE
VOCAL STUDIOS — Los Angeles 46, Cal.
8118 Hollywood Blvd. ALSO U. S. C.

ALTA TURK EVERETT
Singer — Teacher — Lecturer-Author
Author of "Believe that Ye Have It"
170 N. Highland Ave., Los Angeles 36, Calif. WOrk 2592

Prof. VICTOR FUCHS
Teacher of Singing
ONLY TEACHER OF IGOR GORIN
1545 No. Laurel Ave., Hollywood 46, Cal. GR. 9620

ANNELIESE LANDAU, Ph.D.
Musicologist - Lecturer - Writer
Season 1953-54
1118 Cardiff Ave., Los Angeles 35, Cal. CRestview 6-1629

ADÈLE D. LAUTH
TEACHER OF PIANO
Harmony — Theory — Composition
1418 So. Oxford Ave., Los Angeles 6, Cal. REpublic 6861

CLYDE **LEHMANN**
VOCAL COACH — ACCOMPANIST
4357½ Fountain Ave., Los Angeles 29 NOrmandy 2-0712

LUCIA LIVERETTE
DIRECTOR OF LIVERETTE OPERA ACADEMY
Renowned Exponent of Italian Bel Canto
1833 W. Pico Blvd., Los Angeles 6, Cal. DUnkirk 3-6819

GIOVANNI POMPEO
Conductor - Composer
DIRECTOR OF POMPEO SCHOOL OF MUSIC
1710 No. Vermont Ave., Hollywood 27, Cal. NOrmandy 1-5711

MUSICIANS IN FILMLAND

Since the advent of music in motion pictures, almost every year a new figure of musical importance has come to the fore in Hollywood. This year it is Constantine Callinicos, who has become a name of prominence here. A former student of the Athens Conservatory who in succeeding years studied with Ernesto Berumen and at Juilliard with Hutcheson and Lhevinne, Callinicos believes his success is due to a stroke of luck, the turn of the wheel that made him musical *aide de camp* to the biggest box office "draw" in years, Mario Lanza.

Early in 1953, Callinicos took over the podium for the local Highland Park Symphony Association. His first concert brought a high degree of praise. In addition to succeeding brilliant concerts, Constantine conducted and coached the entire score for The Student Prince, became associated with the Los Angeles Conservatory of Music and Arts, played a number of fine piano recitals, and grew to be a potential Hit Parade composer. With many of his Greek Dances for piano published, he turned to the popular field and recently had You Are My Love accepted for publication by Miller, Feist and Robbins (Lanza will record the song for RCA-Victor, with Callincos conducting). This season at New York's Town Hall Callinicos will play a solo piano recital, to be followed by a series of similar events in other major cities and a concert tour abroad with Lanza.

• • •

Film Notes: The University of Loyola's Music Department honored film composer Dimitri Tiomkin with a life membership in its Music Guild. . . . David Buttolph has been assigned by Warner Bros. to score a major Western, Film, Riding Shotgun, which stars Randolph Scott. . . . Renewed interest in film music has cued a new Al Goodman album for RCA-Victor. Goodman will conduct a 30-piece orchestra playing excerpts from the scores to Samson and Delilah, Snows of Kilimanjaro, Quo Vadis, and Moulin Rouge. C. P.

PACIFIC COAST JOTTINGS

The Portland Symphony's manager is again Phil Hart, who also continues to manage his own concerts. . . . Phalen Tassie, soprano, is singing a program of contemporary music in Los Angeles on Sept. 25 at the Hollywood Woman's Club and a similar program in San Francisco at the Marines Memorial Theatre on Nov. 17; Miss Tassie is the newly elected president of the Music Teachers Association, San Francisco branch. . . . A series of concerts entitled Music of Jewish Interest was opened on Aug. 16 at the home of Mr. and Mrs. Bernard Levin, presented by the Beverly Fairfax Jewish Community Center and the Jewish Music Council of Los Angeles, the net proceeds of the concerts to go toward the scholarship fund of the council. . . . The opera department of the Melrose Academy of Music, Hollywood, Renee Rochelle, director, is preparing a performance of Faust in French; the dance department has added two new teachers; and two faculty members, Prof. Siegfried Schultze and Dr. Elliot Griffis, have returned from trips adjudicating for the National Guild of Piano Teachers, Prof. Schultze in Oregon where he gave recitals, and Dr. Griffis in Arkansas and North Carolina, traveling on to New York to play on June 14 over WNYC. . . . Carl Post will be soloist in a Bach piano concerto with the Schola Cantorum of San Francisco under the baton of Dr. Giovanni Camajani, director, on Jan. 8; also programmed in 1953-54 by this group, founded under the auspices of the University of San Francisco, are Carl Orff's Carmina Burana, Sonate Liturgique by Arthur Lourié, Five Religious Choruses by Salomone Rossi and works by Virgil Thomson and Egon Wellesz.

KATHRYNE BUFFINGTON, pianist and teacher of Torrance, Cal., received her B.A. degree in Music from Washington State College and came to Los Angeles to study with Richard Buhlig. She also took graduate work in music history with Dr. Pauline Alderman of the University of Southern California and advanced work with William O'Toole. For the past seven years, Miss Buffington has been studying with Dr. John Mokrejs in harmony, counterpoint, music analysis and form. She recently gave an address before the Music Teachers Association of Los Angeles on My Favorite Teaching Material.

Chamlee Singers Active

Singers with a background of study at the Chamlee Studio, Los Angeles, are appearing here and abroad. Earl Conklin, tenor, leaves in September for Rome on a Fulbright Scholarship. Dolores Davis, coloratura soprano, has been engaged by Lauritz Melchior for his forthcoming tour. Evan Harbrecht, lyric coloratura soprano, who sang in Milan in the spring, returns to Europe this month for her second tour. The Metropolitan Opera has engaged Theodore Uppman for the role of Pelleas. Following his debut in Los Angeles, Richard Davies, baritone, was engaged by Dr. Penrose of the American University of Beirut to appear in a series of concerts in the Near East, presenting American artists.

ARDELLA SCHAUB
Creative Approach to Piano Study
SPECIAL ATTENTION TO ENSEMBLE PLAYING
6227 W. 5th St., Los Angeles 48, Calif. WAinut 4823

PURVES-SMITH
PIANIST - TEACHER
570 So. Van Ness Ave., Los Angeles 5, Cal. DUnkirk 4-3292

SERGEI TARNOWSKY
CONCERT PIANIST — TEACHER
2012 Pinehurst Rd., Hollywood 28, Cal. HOllywood 7-0022

PHALEN TASSIE
TEACHER and COACH
2838 Greenwich St., San Francisco, Calif.
WAlnut 1-6608 WAlnut 1-3166

RALPH THOMAS
well known singing teacher of Hollywood
6605 Hollywood Blvd. HO 9-7588

TOKATYAN
VOCAL STUDIO
677 East Colorado St. Pasadena 1, Cal.
Faculty of the Los Angeles Conservatory

LILIAN BACKSTRAND **WILSON**
Voice
UNIVERSITY OF SOUTHERN CALIFORNIA

MAURICE ZAM
CONCERT PIANIST—TEACHER
6217 Rockliff Dr., Los Angeles 28, Cal. HE. 3763

COACH—ACCOMPANIST

Henri ARCAND
CONCERT ACCOMPANIST
Available for extended Western tours.
319 S. W. Oak St., Portland 4, Ore. BR. 7393

Alberta Masiello BOSCO
COACH — ACCOMPANIST
160 W. 73 St., N. Y. C. TR. 3-9510

Ruth BRADLEY
COMPOSER - COACH - ACCOMPANIST
14 Washington Pl. E., N. Y. C. SP. 7-3700

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR 7-6700

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. RU. 6-3696

Raymond McFEETERS
PIANIST—ACCOMPANIST—VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Cal.
Tel. GRanite 0205

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5220

Brooks SMITH
CONCERT ACCOMPANIST
318 East 19th Street New York 3, N. Y.
ORegon 4-4819

Margo SMITH
PIANIST — ACCOMPANIST
625 Fine Arts Bldg., Chicago, Ill.
WE. 9-3456

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

Nell THURMAN
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill. DE. 7-8303

NEWS BRIEFS

Julian Olevsky, violinist, will be soloist with the National Symphony Orchestra of Washington, D. C., on Dec. 16 under the baton of Dr. Howard Mitchell.

Eugene List, pianist, and Joan Brainerd, soprano, were soloists on July 22 at the third pop concert of the New Haven Symphony Orchestra in Yale Bowl, Frank Brieff conducting.

Gieorgia Weinrich, young American pianist, has returned from a tour of Spain, extending from December, 1952, through April, 1953. She has been reengaged for a longer tour of Spain and France in April, 1954. Miss Weinrich has studied with Carl Friedberg in New York.

Hermann Weigert conducted a performance of Il Trovatore at the Munich Opera recently when his wife, Astrid Varnay, sang Leonora.

Maria Safonoff, pianist, and Julia Mery Gilli, soprano, gave their 15th annual concert at the home of Samuel Thorne, Keene Valley, N. Y., on Aug. 7, in observance of the birthday of Charles R. Crane, former Ambassador to China and a patron of Russian church and folk music. The second part of the program was devoted to songs and piano pieces by Frank La Forge, in memory of this American composer, pianist and teacher.

Mildred Dilling sailed in July to fill radio and concert engagements in Britain and on the Continent. In addition to recitals during the summer, she was scheduled for several broadcasts over the French National Radio. In October she will play a return engagement in Wigmore Hall, London, where she appeared last fall. Miss Dilling's annual North American concert tour begins in November.

Gertrude Lindhurst, soprano, appeared on Stars of Tomorrow over WHOM on Aug. 23.

Music as an Avocation

CLARKSBURG, W. VA. — The Clarksburg Madrigal Singers, a group that has kept together for 14 years with little change of personnel and rehearsals every week, is made up of an insurance broker, a banker, clerk, secretaries and housewives, and led by the president of a large book and stationery business. No commercial dates are accepted, but they have more requests for appearances than they can fill The personnel includes the leader, E. W. James, Jerry Flowers, Adeline Pios, Mary Alice James, Julia James (Mrs. E. W. James), Lois Morrissette, Joclaire Brown, Norma Kullman, Ralph Morris, Nina Alonso and Ralph Martiney.

G. W.

MME. LUCIE LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
COMPLETE VOCAL TRAINING—REPERTOIRE
For many years teacher of:
DOROTHY KIRSTEN EDDIE ALBERT
LUCILLE MANNERS JOSÉ FERRER
c/o Adr. de Haas, Tesselschadestraat, Amsterdam, Holland

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing: A simplified System of Voice Training as crystallized from the latest developments of Phonetical Research in coordination with the Traditional Precepts of the Old Masters.
1101 Carnegie Hall, N.Y. 19; 548 Sussex Rd., Tenafly, N.J. EN. 4-9429

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Denise Dubs, Alan Mandel, Sheila Minzer and for nine years teacher of Richard Korbel and Toba Brill
344 West 72nd St., N. Y. C. SChuyler 4-9878

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Punils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR 7-4281

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

LEIMER-GIESEKING METHOD OF PIANO PLAYING
V. GODJEVATZ
pupil of Leimer (teacher of Giesseking)
P. O. Box #131, N. Y. C. 19 UN. 5-9055

JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books
912 77th St., North Bergen, N. J. Union 3-7281

DR. KONRAD WOLFF
CONCERT PIANIST — TEACHER
Member Faculty Westchester Cons. of Music
Also Washington, D. C. — WO. 6-9886
336 Ft. Washington Ave., N. Y. 33, N. Y. WA. 7-4622

PROFESSIONAL DIRECTORY

ANTON ROVINSKY
ARTIST PIANIST — TEACHER
Former years of study can be salvaged.
If you have talent, it can be realized.
617 Steinway Hall, New York 19, N. Y. Tel.: CI. 7-6773

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
131 Riverside Dr., New York City
Telephone TRafalgar 4-3344

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
404 Riverside Drive, New York, N. Y.
ACademy 2-6137

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28 N. Y. RE. 4-7791

RICHARD McCLANAHAN
Teacher of Piano. Matthay exponent, formerly his representative. Piano Seminar, Richmond, Va., June 15-20. 801 Steinway Bldg., 113 W. 57th St., N.Y.C. (Tues.-Fri.) CI. 6-5950, other days, KI. 9-8034.

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

MADELEINE CARABO-CONE
VIOLINIST — TEACHER
Studio 503, Carnegie Hall — By Appointment
Write: Tuttle Road, Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-2500

RUTH KISCH-ARNDT
TEACHER OF SINGING & INTERPRETATION
LIED, ORATORIO, EARLY MUSIC
845 West End Ave., N. Y. C. 25 RI. 9-1480

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-611

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-670

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-758

RAYMOND BAUMAN
Director Beau-Monde Music Studios
PIANIST — COMPOSER — COACH
160 W. 73rd St., (Studio 3F) N. Y. C. 23 TR. 7-670

VITA BUFALO
Graduate Royal Conservatory V. Bellini, Italy
Voice Placement—Performances guaranteed
Metropolitan Opera House Studios,
1425 Broadway, N. Y. LO 4-2717

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers.
Faculty member, N. Y. College of Music
171 West 71st St., N. Y. C. SChuyler 4-7673

ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Daniza Ilitsch and Inge Manski
formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N. Y. C., 201 W. 77th St.—Mon., Thur., Fri
Providence, 385 Westminster St.—Tues., Wed
N. Y. C.—TR. 4-2362 Prov.—DE. 1-3084

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
160 West End Ave., N. Y. 23, N. Y. TR. 4-6666
Member NYSTA and NATS

FRANTZ PROSCHOWSKI
VOICE TEACHER and CONSULTANT
Vocal Adviser to Nadine Conner
180 W. 58 St., N. Y. C. CO. 5-2136

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
424 No. Larchmont Blvd. Los Angeles 4, Calif
Telephone: HOllywood 9-6684

MUSICAL JOTTINGS

The Fujiwara Opera Co. of Tokyo will make a transcontinental tour of the U. S., visiting about 40 cities, presenting Madame Butterfly. . . . **Fritz Reiner** in August conducted four performances of Carmen at the Arena Flegrea in Naples. . . . The Life and Times of a Great Dane, a biography of **Lauritz Melchior** by Stephen Longstreet, will be filmed independently next year in Europe with the tenor providing the voice soundtrack. . . . Four chamber music concerts are to be given in Governor's Palace in Williamsburg, Va., on Tuesday nights during October. . . . The **Philadelphia Orchestra Association** completed its 1952-3 season with a net deficit of $3,700. . . .

James C. Petrillo, head of the AFM, and **Hardie Ratcliffe,** secretary of the British Musicians' Union, met in Paris to devise a way to end the reciprocal ban of jazz musicians between the two countries. . . .

The Secret Life of Walter Mitty, an opera by **Charles Hamm,** based on the **Thurber** book, had its premiere at Ohio University, in Athens, on July 30. . . . As part of the Shakespeare dramatic festival in Stratford, Ontario, afternoon recitals were presented by **Jan Rubes,** basso, and **Gerhard Kander,** violinist. . . .

William Warfield, baritone, gave the first performances of Aaron Copland's arrangement of five old American songs, with the composer at the piano, in the Castle Hill concert series in Ipswich, Mass., on July 23 and 24. . . . Conductors with the NBC Symphony in its summer series have included **Walter Ducloux, Skitch Henderson, Richard Korn, Paul Strauss** and **Robert Lawrence.** . . . Drake University has received a second gift for maintenance of its bands from **Mr. and Mrs. Paul Monroe** and their son James of Colfax, Iowa. . . . **Louis Krasner** directed a festival of chamber music at Syracuse University. . . . **Isidor Philipp** marks his 90th birthday on Sept. 2 in Paris, with the felicitations of his many colleagues. . . . **Anna Russell's** Little Show, starring that musical comedienne, will open at the Vanderbilt Theatre, N. Y., Sept. 8. . . .

A reception for **Sir William Walton** and **Lady Walton** was given in N. Y. on Aug. 6 by **Mr.** and **Mrs. Dario Soria** (of Angel Records) and **Henry L. Walsh,** of Oxford University Press. . . . **Jarmila Novotna** signed a contract to play with **Basil Rathbone** in Bill Doll's production of Sherlock Holmes, due on Broadway the week of Oct. 26. . . . **The W. W. Kimball** Award for the best song by an American composer, sponsored by the **Chicago Singing Teachers Guild,** will be withheld this year following a two-to-one vote by the panel of judges. . . .

Franca Duval, American soprano, who has appeared in leading Italian opera houses, was guest of honor at a cocktail party given by **Baron** and **Baroness Muzi-Falconi** at their West Coast home on her return to make her American debut in the opening concert of a series conducted by **Arthur Fiedler** with the San Francisco Symphony. . . . **Samuel Chotzinoff** went to London to look over **Britten's** new opera Gloriana for possible production by the NBC Television Opera this winter. . . . **Graydon Ausmus,** pres. of the National Association of Educational Broadcasters, back from meet of International Music Council in Brussels, reports that a relaxation of copyright regulations in cases of non-commercial users of music will facilitate exchange of works between the U.S., Europe and the Orient. . . . **Lucy Monroe** returned from a tour of Korea for U.S.O. Camp Shows, appealed for musical artists to join paid and volunteer units for the Asiatic area. . . . A daughter, **Martha Alice,** was born to **Marni Nixon,** soprano, and her husband, **Ernest Gold,** composer and conductor, of Los Angeles. . . .

Julian Menken has been appointed director of publicity and public relations at the **National Concert and Artists Corporation.** . . . The **American Society of Composers, Authors and Publishers** gave a dinner on Aug. 18 at the Empire Room of the Waldorf-Astoria in honor of the eightieth birthday of Otto A. Harbach, who is completing his fiftieth consecutive year as playwright and song writer. . . .

The marriage of **Theodore Bloomfield,** conductor, and **Margery Alice Wald** took place in Cleveland on Aug. 16. . . . **William Yarborough** has been appointed conductor of the Symphony Orchestra at Purdue University for the coming year.

BURTON CORNWALL
BASSO-CANTANTE
Concert — Oratorio
Specialist in Natural Voice Production
853 7th Ave. (Apt. 11A) N. Y. C. 19, CI 5-4894

Franca DUVAL
AMERICAN LYRIC-SOPRANO
La Scala, Milano, Italy
Via Nullo 22, Milano

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1000—25th Street, Des Moines 11, Iowa

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
116 E. 65 St., New York 21, N. Y.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

Gabor CARELLI
TENOR
Metropolitan Opera Association
Opera • Concert • Radio • TV

Anthony MARLOWE
LEADING TENOR
Royal Opera House
Covent Garden — London

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

LILLY WINDSOR
Lyric Soprano
"SHE CAME — SHE SANG — SHE CONQUERED." *Times Herald, Washington, D. C.*
Vincent Attractions, Inc.
119 West 57th St., N. Y. 19, N. Y.

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

Gyorgy SANDOR
PIANIST
The Friedberg Management, 251 W. 57th St., New York 19

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Hotel Ansonia—73rd Street and Broadway—Apt. 7-144
New York 23, N. Y. TRafalgar 3-7720

OLGA EISNER
Artist-pupils Include Many Renowned Singers and Teachers Here and Abroad.
467 Central Park W., New York AC. 2-6981

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

MICHAEL FIVEISKY
Conducting — Coaching — Theory — Composition
Pupil of Rimsky-Korsakoff Conductor of Moscow Grand Opera in U.S.A. with F. Chaliapin
939 Eighth Ave., N. Y. C. Circle 6-6517

MARIENKA MICHNA
PIANIST
Suite 701, 119 West 57th St., New York 19, N. Y.

JOSEF LIST
Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

FRANCO AUTORI
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

MARY CURTIS — *Soprano*
OPERA — TELEVISION — CONCERT
Mgt.: Ferrone Ansalone, Milan, Italy
De Pace Associates—RKO Bldg., N. Y. C. 20

TAMARA BERING
MEZZO-SOPRANO
Per. Rep.: Valerie Tyssiaux, 130 W. 57, N.Y.C. 19 JU. 6-5339

OPERATIC ACTING
ROSE LANDVER
Studio: 325 Riverside Drive
UN 5-1122

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6240

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

PASSED AWAY

GAETANO MEROLA, 72, founder and general director of the San Francisco Opera, collapsed and died on Aug. 30 while conducting the San Francisco Symphony in an outdoor concert at Sigmund Stern Grove. An obituary notice will appear in the next issue.

FRIEDRICH SCHORR, 74, eminent Wagnerian baritone, died at his home in Farmington, Conn., on Aug. 14. Mr. Schorr was born in Nagyvarad, Hungary, studied law and had voice lessons with Robinson in Vienna. At 22 he made his debut as Wotan in Die Walkuere at Graz and was a member of this company for five years, then sang in Prague from 1916 to 1918, and at the Cologne Opera and the Berlin Municipal Opera from 1918 to 1922. He was a member of the Wagnerian Opera Company which visited the United States in the latter year. In 1923 he joined the Metropolitan Opera, bowing as Wolfram in Tannhaeuser. He was a prominent member of the company for 20 years, during which he sang leading Wagnerian baritone roles with distinction, also appearing in the title role of Weinberger's Schwanda, as Jokanaan in Salome, Oreste in Elektra, and Daniello in Krenek's Jonny Spielt Auf. He was former head of the vocal department of the Manhattan School of Music and of the Hartt School of Music in Hartford. Surviving are his second wife, the former Mrs. Virginia Ericson Mercer, whom he married last year following the death of his first wife; and by two brothers, Guyla Schorr of New York and Dr. Eugene Schorr, Rye, N. Y.

JOSEPH JONGEN, 79, noted Belgian composer, died at his home in Sart-lez-Spa near Liége on July 13. Born in that city and trained at the Conservatory there, he won the Belgian Prix de Rome. In 1920 he joined the faculty of the Brussels Conservatory, of which he was director from 1925 to 1939. Jongen was the composer of chamber and orchestral music, piano works, songs, a ballet and an opera. His younger brother Léon, also well known as a composer, succeeded him in 1939 at the Brussels Conservatory.

GREGORZ FITELBERG, 74, noted Polish composer and conductor, died in Stalinogrod, Poland, on June 10. He came to the U. S. soon after the outbreak of World War II and made guest appearances with American orchestras, then returned in 1946 to his native land to lead the Polish Radio Symphony. Known internationally, he was trained at the Warsaw Conservatory, and in 1908 became concertmaster of the Philharmonic in that city, of which he was conductor from 1925 to 1934. He led the orchestra for the Diaghileff Ballet in London in the 'twenties. He appeared with the Radio City Music Hall, the NBC Symphony, the Ballet Russe de Monte Carlo, and the N. Y. Philharmonic-Symphony in a special concert of Polish music, May 4, 1944. He had written many orchestral and chamber compositions His son, Jerzy Fitelberg, composer, whose string quartet won the Coolidge Prize in 1936, died in 1951.

EDWIN IDELER, 60, violinist and teacher, died in Louisville, Ky., on Aug. 16. Mr. Ideler was born in Cincinnati, studied under Auer in New York and Wilczek in Berlin, making his debut as a concert violinist in New York in 1922. He was a member of the Cincinnati Symphony, 1909-14, conducted the Honolulu Symphony and taught at Oahu College, Hawaii, 1915-20, and was a faculty member of the Mannes Music School, 1920-25. Mr. Ideler played with the Gordon String Quartet, 1929-31, and the South Mountain Quartet, 1931-40. From 1925 to 1942 he was a faculty member of the Manhattan School of Music. After 1942 he served as concertmaster of the Louisville Philharmonic Orchestra and taught at the University of Louisville.

MAURICE VAN PRAAG, 67, who retired last year as personnel manager of the New York Philharmonic-Symphony after thirty years in the post, died in New York on Aug. 9. Born in Amsterdam, he came to the U. S. in 1889 and after study of violin switched to the French horn because of an accident to his hand. In 1907 he joined the Chicago Symphony, later played with the St. Paul Symphony and Sousa's Band, and in 1915 became a member of the Philharmonic. At his retirement in 1952 he had the longest record of service of any member, received a gold medal. He is survived by a son, Philip; two brothers and two sisters.

MACKLIN MARROW, 53, composer and conductor, died in New York Hospital on Aug. 8. He had served as music director of the overseas branch of the Office of War Information during World War II. Born in Virginia, Mr. Marrow studied at the Institute of Musical Art and from 1923 was musical director of the Provincetown Playhouse. He also led the Newport Symphony and worked with Franz Schalk for a time at the Vienna State Opera. Mr. Marrow had conducted the music for some 50 Broadway productions, including one of Mozart's La Finta Giardiniera. He had appeared as guest conductor with the N. Y. Philharmonic-Symphony at the Lewisohn Stadium, with the National, Seattle, Bridgeport and Hartford Symphonies, and at Central City, Colo. Other posts were as conductor at Radio City Music Hall, of the WNYC concert orchestra, at the Waldorf-Astoria and the Plaza Hotels, and as music director of MGM Records, division of Loew's, Inc. His widow, Julia, and a daughter, survive.

JACQUES GERSHKOVITCH, conductor, died at his summer home near Sandy, Ore., on Aug. 12. He founded and was for nearly 30 years the leader of the Junior Symphony of Portland. Born in Russia, he was graduated from St. Petersburg Conservatory, and headed a conservatory in Irkutsk before he and wife, Lucia, a civil engineer, moved to Tokyo in 1917, where he organized an orchestra. He came to the U. S. in 1923 and founded the Junior Symphony in that year, later organizing the Salem Philharmonic. In 1950 Reed College conferred on him an honorary LL.D.

VERA BULL HULL, 68, for many years a New York concert manager, died on Aug. 10 at the New York Infirmary. She was born in Bennington, Vt., graduated from Smith College and from 1912 to 1916 was secretary for Foster & David, music managers. After two years' activity as booking manager for the French-American Association, Mrs. Hull in 1919-24 was Middle Western representative for the Wolfsohn Musical Bureau. In 1925-29 she was associate director of the National Music League. In the latter year she founded Concert Management Vera Bull Hull. She was prominent in the National Federation of Music Clubs, of which she was a life member and former director (also second vice-president of the NYFMA in 1947-8). Her husband, E. Hayden Hull, died in 1937.

THE VOCAL STUDIO
PROF. MAX and STEFFI
KLEIN
344 W. 72 St., N. Y. C. 23 TR 3-5736

CAROLINE BEESON FRY
TEACHER OF SINGING
2 Orchard Pkwy., White Plains, N. Y.; 152 W. 57 St., N. Y. C.
White Plains 9-3900 Col. 5-8900

WILLIAM YARBOROUGH
CONDUCTOR PURDUE UNIVERSITY SYMPHONY
Lafayette, Ind.

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre.
607-08 Carnegie Hall New York

JUANA
Dance Portraits from Many Lands
Management:
Musical Artists
119 W. 57 St., N.Y. C. 19

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

GRACE HOFHEIMER
Studio 811, 113 West 57th Street
Tel. Circle 7-8178
INQUIRE ABOUT "COURSE FOR PIANO TEACHERS"

HELEN BRAINERD SHEARD
COLORATURA SOPRANO
Teacher of Voice Production
125 W. Beard Ave., Syracuse, New York—Tel. 6-8731

Lucie BIGELOW ROSEN
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd Street New York, N. Y.

CESARE LONGO
TEACHER OF VOICE
Faculty of N. Y. College of Music
176 E. 81 Street, N. Y. C. RE. 7-5751 RH. 4-2651

SUSANNE FREIL
SOPRANO
Oratorio - Concert - Radio - Television
Mgt.: George Leyden Colledge—Inga Wank, RKO Bldg., N. Y. C.

HAROLD BORDEN
Tenor
Mgt.: National Music League
130 W. 56th St., New York 19, N. Y.

GERTRUDE LINDHURST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

OTTO HERZ
COACH—ACCOMPANIST
Master Classes in Piano Accompanying
at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC. 4-5855

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 701, 119 WEST 57th STREET, NEW YORK CITY 19

HANS J. HEINZ
EDUCATION FOR THE PROFESSIONAL SINGER
Faculty Chatham Square Music School of N. Y
Faculty Peabody Conservatory, Baltimore, Md.
170 E. 79 St., N. Y. C. REgent 4-6324

Israel Hears Artists from America

TEL-AVIV. — American conductors were among the prominent musical guests who visited Israel for the first time this season. André Kostelanetz, as well known from his recordings in Israel as elsewhere, led the Israel Philharmonic in an enthusiastically received series which included the Haydn Symphony No. 88, and works by Ravel and Gershwin.

Erich Leinsdorf conducted a series of subscription concerts standing out by original programming as well as in their perfect execution. Mr. Leinsdorf gave the world premiere of Symphony No. 2 by Robert Starer, Israeli composer well-known in the United States, and a "first" for this country with his fine rendering of the complete Romeo and Juliet score of Prokofieff. He opened the program with Schumann's "Rhenish" Symphony, which he had re-orchestrated in parts.

Jacques Singer, young and enterprising American conductor, formerly of Vancouver, reorganized the Haifa Symphony and conducted the group in that city and vicinity. He also took it to Nazareth for a memorable musical evening.

BRITTEN WORK STAGED IN ISRAEL . . . The final scene of Let's Make an Opera, as produced by children and members of the Kibbutz (Communal Settlement) of Hazorea, in various centers of that country.

For the summer concerts the Israel Philharmonic engaged conductors Campoli, Waxman, and Katims. Another welcome newcomer to Israel was Rafael Kubelik, who had as a soloist Israel's own violinist Oedoen Partos, who played his Song of Praise for viola and orchestra.

Soloists of the past season included Jascha Heifetz, Claudio Arrau ,and Rudolf Serkin, on whose magnificent performances this reviewer can hardly add any new evaluation.

The American Fund for Israeli Institutions is helping the Tel-Aviv Municipality to erect a Cultural Center, which will eventually house the much-needed concert hall for the Philharmonic Orchestra. It is expected that the Hall will be ready for use at the beginning of the 1955-6 season. The Jerusalem Convention Center Association plans to finish the Festival Hall of Jerusalem rather soon, for in May, 1954, Darius Milhaud's new David ôpera will have its world premiere there, and the I.S.C.M. will come to Jerusalem for the annual Festival, which is scheduled for the 28th year.

PETER GRADENWITZ.

Sylvan Levin Revamps Offenbach Operetta

A new version of Offenbach's comic opera, Orphée aux Enfers, was given in English at St. John Terrell's Music Circus, Lambertville, N. J., during the week from Aug. 18 to 23. The production, titled To Hell with Orpheus, had book and lyrics adapted by Edward Eager from an English version by Ring Lardner. The music was adapted by Sylvan Levin, musical director for the work, which was staged by Robert C. Jarvis.

The music of this score, a true *tour de force* and masterpiece of the French operetta, was arranged and conducted with skill and stylistic knowledge by Mr. Levin. The performance, with a slight degree of tightening and more elaborate *décor*, holds possibilities for a hit rating in a projected Broadway production.

The arena stage production cleverly overcame some limitations of space. With excellent lighting and some clever choreography by Rex Cooper, it contrived to give an animated and sartorially colorful version of the salty tale about a group of mortals and the gods on Olympus who pay a visit to the underworld.

The capable company was headed by Ralph Herbert as a commanding Jupiter, who scored particularly in his amusing scene in which he wooed the charming Euridice Orpheus (Jo Sullivan) in the guise of a bee. Other outstanding contributions were those of Mrs. Bane (Muriel O'Malley), Pluto (Robert Feyti), Juno (Lulu Bates), John Stick the poet (Earl William), Joe Orpheus the musician (Morey Meredith); the large supporting cast included some excellent contributions by Peggy O'Hara (Cupid), Marijane Maricle (Venus), Albia Kavan (Diana), Joe Hill (Apollo), Ralph McWilliams (Mercury), Patience Jarvis (Hebe), Marianna Peterson (Minerva), Rowan Tudor (Mars, Rev. Dinwiddie), and others. R. M. K.

Alexander in Cincinnati Operas

John Alexander, tenor, sang two performances of Salome and three of Traviata with the Cincinnati Opera Company.

NCAC National Concert & Artists Corporation
Concert Division: Marks Levine, Director
711 Fifth Avenue New York 22, N. Y.

American **Piano Trio**
Annette Corot, Esther Fernandez, Stephen Kovacs
3 Steinway Grands on tour

Ann Ayars
SOPRANO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Graham
PIANIST

Eva Likova
SOPRANO

Virginia MacWatters
COLORATURA — METROPOLITAN OPERA

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Guiomar Novaes
PIANIST

Julian Olevsky
VIOLINIST

Nell Rankin
MEZZO-SOPRANO — METROPOLITAN OPERA

Josette Yvette **Roman**
DUO-PIANISTS

Carlos Salzedo
HARPIST-COMPOSER

Joseph Schuster
CELLIST

AUDREY KOOPER
CONCERT PIANIST and TEACHER
1212 Fifth Ave., New York 29, N. Y. TR. 6-1447

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
SOPHIA DELZA
Chinese Action-Dances
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
Illustrated on the Virginals
SOLITO DE SOLIS
Pianist-Composer

THEODORE KATZ
CONDUCTOR
GOTHIC STRING ENSEMBLE
12 Instrumentalists in Programs of the Old Masters and Contemporary Modern Works.
MANHATTAN OPERA GUILD
Theodore Katz, Conductor and Musical Director.
Opera in English in Concert form.
NOW BOOKING
Write for Available Dates and Fees
Management, VALERIE TYSLIAVA
130 W. 57, N. Y. C. 19 JU. 6-5339

NEW PUBLICATIONS REVIEWED

Ravel and His Controversies

Maurice Ravel, a biography by Victor I. Seroff (Henry Holt & Co., N. Y., 310 pp., $3.75) is a colorful treatment of the life of the French composer. M. Seroff, a pianist and teacher living in New York, is the author of works on the Russian Five, Rachmaninoff and Shostakovitch, and has adapted English libretti for Prince Igor and The Love for Three Oranges. His style abounds in gusto, in the anecdotal, and also to some extent in the controversial. It makes much of the differences the composer had with the Prix de Rome Jury, with critics such as Pierre Lalo and others. It also makes the affairs of the Ballet Russe and Diaghileff seem extremely tempestuous. Most controversial is the plainly hinted thesis that Ravel was born of a union never formally consecrated though of many years' duration. There is considerable to-do over the fact that Ravel declined the knighthood of the Legion of Honor. Anyone who wants colorful gossip will enjoy this volume, which contains vivid pen-pictures of the suave and meticulous Ravel, and—not least—some touching details of his final illness. There are appendices listing the composer's works, with dates of performances, and recordings, a bibliography, and some characteristic photographs of him and his associates.

Music in Junior High Schools

Guiding Junior-High-School Pupils in Music Experiences, by Frances M. Andrews and Joseph A. Leeder (Prentice-Hall, Inc, N. Y., 372 pp., $4.75) is a timely and useful book. The authors are, respectively, members of the faculty of Pennsylvania State College and Ohio State University. They have considered thoroughly the attitudes of children between, approximately, 11 and 14 years of age in relation to music and each other. The various chapters contain valuable discussions of methods to enliven and make music instruction vital in the lives of the young, how to make an individual study of each pupil's aptitudes, participation in performing groups, visual and audio teaching aids. The book goes into forms for evaluating music work, what material to use for different groups, buying band instruments, interesting parents and civic groups in such instrumental organizations, and the relation of music in the school and the community. This is one of the frankest, most practical and authoritative works yet issued on preparing younger groups to listen to or perform music with pleasure in the schools.

For Orchestra: Symphony No. 4, by Walter Piston. A study score of a work commissioned by the University of Minnesota for its centennial in 1951 and first performed in that year by the Minneapolis Symphony under Antal Dorati. It is in four movements, the first, Piacevole, presenting a suave melody first announced by the strings, with considerable chromaticism in the development; a lighter second section, Ballando; a short slow movement, Contemplativo, with poignant writing especially for woodwinds, which flows directly into a concluding Energico of strong rhythmic character. Piston's idiom is his own, a highly masterful piece of writing. The orchestration includes two harps and elaborate percussion section. Associated Music Publishers, $3.

Viola (or Violin) and Piano: Suite Hebraique, by Ernest Bloch. The richly expressive and colorful language of Bloch is given full reign in this characteristic suite of three movements. The sections are titled Rapsodie, Processional, and Affirmation. The string passages are exacting, with many glissandi effects and exotic sequences. The score includes separate versions for violin or viola. Dedicated to the Covenant Club of Illinois. G. Schirmer, Inc. $1.50 in U. S.

Violin and Piano: Adagio from Paganini's Violin Concerto No. 2 in B minor, edited by Hugo Kortschak. The movement is given a scholarly and carefully annotated edition by a well-known musician and string player, and makes a beautiful, appealing work for a recital. G. Schirmer. 75c.

First Sonata, by Charles E. Ives. This score by the pioneer American modernist was composed between 1903 and 1908, according to the credits. It is a most original composition with a rhapsodic flow of ideas, and rare harmonic effects. There is particularly difficult writing for the pianist, while the violin part is more grateful, despite many unusual syncopated and other effects, including cadenzas in 64th-notes. The three movements merge into one another, and present some especially atmospheric moments in the second, which dies away softly after great thematic involvement. It presents a formidable task for the artists, but would be interesting to a contemporary music audience. Peer International Corp. Southern Music Publishing Co., Inc., N. Y. $2.50 in the U. S.

Solo Clarinet: Divertissement Aspenois, for unaccompanied clarinet in B flat, by Victor Babin, is a light-hearted suite of four short sections, titled Humoresque, Siciliana à l'Anglaise (is there a bit of spoofing here?), Rondino, and Dithyramb. Apparently composed at Aspen, Colorado, where Mr. Babin teaches in summers, the score is attractive, virtuosic and with touches of humor. Augener, Ltd., London. 2s, 6d.

For Voice and Piano: There Will Be Other Summers is a medium voice setting (E flat to F) by Gordon Young of a lyric by Kay Russell. This brief number expresses the hope that other years will bring again "the woven whisper of a stream."

Summer Evening, music by Orvis Ross, poem by R. H. Mottram, is a truly distinguished song. The text begins: "Down endless vistas of the evening cloud . . . the proud pomp of the day declines to wistful peace, The birds are still and human triflings cease. . . ." Movingly, simply written for medium voice, with range from B flat to F sharp. Galaxy Music Corp., both 60c.

Voice and Piano: Songs in Grey Minor (Chants en Gris Mineur), words and music by Evangeline Lehman, French words by Maurice Dumesnil.

A series of four atmospheric numbers, titled Rain, Fog, Twilight, and Autumn, these chansons in the modern French manner employ simple vocal lines and ostinato piano accompaniments. Not difficult to sing, with the highest note G above the staff, the lowest D, they require some ability to convey romantic feeling. (A la Flute de Pan, 49 Rue de Rome, Paris, 8e. 700 francs.)

For Mixed Voices: Anne Rutledge, by Elie Siegmaster, is a setting of a touching poem by Victor Lear, which has a solo soprano line above SSAATTBB, with piano accompaniment. It tells how Abe Lincoln wooed Anne in his youth, and ends with the words, "She wasn't there to see how he grew. . . . But he'd go on, Anne Rutledge knew." Southern Music Publishing Co., Inc., N. Y. 16c in U. S.

Blue Are Her Eyes, by Wintter Watts, is the brief song by that composer to lyrics by Mary MacMillan, arranged by Newell B. Dwight for SAATB, a cappella. Melodic, it has nice harmonic effects and a touching lyric. Oliver Ditson Co. Theodore Presser Co., distributors, Bryn Mawr, Pa. 16c.

A **CHAPPELL** Song
Will Insure A Successful Recital

ARNOLD BAX
Cradle Song ..... .60
Green Grow The Rashes, O! ..... .60
I Heard A Piper Piping ..... .60

FRANK BRIDGE
Isobel ..... .75
O That It Were So ..... .60

ERIC COATES
Bird Songs At Eventide ..... .60
The Fairy Tales Of Ireland ..... .75

HAROLD FRASER-SIMSON
Christopher Robin Is Saying His Prayers .60

EDWARD GERMAN
Waltz Song from "Tom Jones" ..... .60

GEORGE KLEINSINGER
Goodnight, Sweet Princess ..... .60
The Courtship Of Old Joe Clark ..... .60

EUGENE LOCKHART
Mother Of All ..... .60

ROGER QUILTER
Fairy Lullaby ..... .60
Go, Lovely Rose ..... .60

W. H. SQUIRE
Three For Jack ..... .60

KURT WEILL
Three Walt Whitman Songs 2.00

HAYDN WOOD
A Bird Sang In The Rain ..... .60

WRITE FOR A THEMATIC CATALOGUE OF CHAPPELL STANDARD SONGS

CHAPPELL & CO., INC.

RKO Bldg., Rockefeller Center New York 20, N. Y.

DOWN PUBLISHERS' ROW

Francis Poulenc is at work on a new opera based on Le Dialogue des Carmelites, by Bernanos; the composition will take two years, and La Scala reportedly has already requested the world premiere rights. . . . Olivier Messiaen recently gave the first performance in Stuttgart of his new work, Livre d'Orgue, composed of seven organ pieces, each with a Biblical text as a motto and inspired by certain days of the church year. . . . A ballet by Jean Cocteau, The Lady and the Unicorn, was given under his stage direction at the Munich Gaertnerplatz Theater; the music by Jacques Chailley is based on 16th century French chansons. . . . Mills Music, Inc., has completed negotiations with Don Gillis, American composer, for full publication rights to his compositions.

The Society for the Publication of American Music has chosen for printing this season Elliott Carter's Sonata for Violoncello and Piano, and Three Pieces for Violin and Piano by Paul Fetler. . . .

The premiere of The Lion, a new opera "for children young and old" by Arnold Franchetti, with libretto by Ruth Howard, was given in the outdoor garden at the White Barn Theatre, Westport, Conn., on July 12. James Mattingly, baritone, sang the title role. Mr. Franchetti is a faculty member of the Julius Hartt School of Music. His operas The Princess, and The Maypole, were presented in the White Barn season in 1952. . . .

New English works being premiered at the Edinburgh Festival include Michael Tippett's Fantasie Concertante for string orchestra on a theme by Corelli, which Sir Malcolm Sargent will conduct with the BBC Symphony on Aug. 29, and a Concerto for Viola by Peter Racine Fricker, which William Primrose will play with the London Philharmonic Orchestra on Sept. 3 under Boult. . . .

The Mannes College of Music is offering a production and cash prize for the best opera submitted in a contest. If the winning work is a full-length one the award will be $1,000, and if it is a one-acter, $600. Full details from the Mannes College of Music, 157 East 74th St., New York 21, N. Y. . . . The Bernard Ravitch Music Foundation is holding a contest for a one-act opera, and will award $250 to the composer and $750 toward the expenses of production.

Address of the Ravitch Foundation is 370 Fort Washington Ave., New York.

Lukas Foss' short opera, The Jumping Frog, will be produced at the Venice Festival of Contemporary Music, in a triple bill with L'Apostrophe by Jean Françaix and La Partita a Pugni by Veri Tosatti (world premiere) on Sept. 8 and 9. . . . Jan Sibelius has been awarded the first International Wiburi Foundation music prize, valued at $21,250, an AP dispatch from Helsinki states. . . . The Emperor Jones, opera by Louis Gruenberg, is to be given its first video production by the NBC Television Opera.

Contemporary Piano Teaching Material
By
JOHAN FRANCO

AT THE CIRCUS (Grade 2) ..... **$.40**
On list of ten best teaching pieces of 1952 of Piano Teachers Information Service
TOCCATA (Grade 2-2½) ..... **.35**
SUNRISE AT SEA (Grade 3-3½) ..... **.35**

Published by **THEODORE PRESSER COMPANY**

TECHNIC

For developing technic necessary to good piano playing, including rhythmic and dynamic variations.

by HANS BARTH

Book I Elementary and Intermediate 1.50
Book II High Intermediate 1.50
Book III Early-Advanced and Advanced 1.50

J. FISCHER & BRO. 119 West 40th St. **NEW YORK 18, N. Y.**

PIANO TEACHERS!

Get Superior Results by Using

CURTIS PIANO COURSE MATERIAL

For Class and Individual Instruction

FUNDAMENTAL PIANO SERIES
by HELEN CURTIS

First Piano Reader ..... **$ .75**
Preparatory (for very young children)

Supplementary Material—18 pieces
When purchased with First Piano Reader ..... **.25**

Book I—Grade I (Revised) .. **1.00**
Book II—Grade II (Revised-Analyzed) .. **1.00**
Book III—Grade III (Analyzed) **1.00**
Book IV—Grade IV (Analyzed) **1.00**
Book V—Grade V (Analyzed) **1.00**

These Books contain the *Highest Type of Teaching and Recital Material.*

Each Volume is a Complete Course of Study for the Grade.

Delightful Melodies, Brilliant Solo and Ensemble Pieces, Etudes, Technical Studies and Finger Drills are included.

All Pieces in Books II, III, IV and V are Analyzed.

All Material is Closely Graded, proceeding from the Simple to the more Difficult — and includes work for the Pre-school and Kindergarten student, up through the Elementary, Junior and Senior High and Adult Grades.

HARRIS F. ROOSA, *Publisher*

25 EAST JACKSON BLVD. **CHICAGO, ILLINOIS**

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

SONATINA, op. 110, No. 1, by Gretchaninoff. This 3 movement work in G major is here reissued after some 25 years, in an edition for school use by J. Kilp. The style is throughout gracious and melodically pleasing, rather in the manner of a fairy-tale. Of interest to an older student, grade 4, who will enjoy the programmatic mood. ALBUM FOR PIANO, by Liszt, $2.25. Not an unusual collection of Liszt's pieces, as it includes the A Major Polonaise, 2 Liebesträume, etc. The Second Hungarian Rhapsody is presented in a less-difficult version by Franz Bendel. Edition Schott (Associated Music Publishers).

HYMN TUNES FOR BEGINNERS, by Esther Rennick, 60c. The child can join music and Sunday School in spirit here, as well-known hymns can be played in these arrangements after a few lessons to the youngster's satisfaction. Mills Music, Inc., N. Y.

RECREATIONS, by Anthony Donato, $1. These five short pieces will interest the 4th grade player as a tasteful introduction to contemporary music for piano. The writing is clear and simple, in that it uses two parts usually in neat and direct manner and avoids cumbersome chords and skips. The titles of these descriptive pieces are The Surfboard, The Motorboat, A Whim, Table Tennis, and The Squirrel Cage. THREE SPANISH SONGS AND DANCES, by Carlos Surinach, $1.25. A songful prelude precedes each dance, both joined musically by a consistent thread of easily flowing writing. While the music is not effective in a brilliant way, it succeeds by its gracious and rather unassuming manner. The melodies and rhythms are nationalistic enough, but thoughtfully avoid the usual Spanish devices. Grade 5. Peer International Corp., N. Y.

Up and Down the Guild Keyboard

By Grace White

Allen Rogers, winner of $500 in early years of Guild prizes, and first winner of the Josephine Fry Award from the Piano Teachers Congress, has left for Banff and Lake Louise after a strenuous summer of accompanying. Olga Grether, new opera mezzo, has selected him as her accompanist for the coming season.

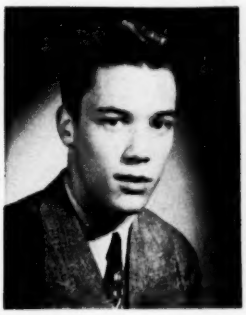
Mrs. F. S. Bethurum, of Hutchinson, Kan, spent six weeks in New York studying with Edwin Hughes. Her pupils, Charlene Wess and Sue Wallace, have won music scholarships majoring in piano at Kansas State College at Manhattan, Kan.

Aphorisms on Music

Hazel Griggs, Director of the New School of Music, and long an adjudicator for the Guild, points out in the foreword to her new catalogue: "Musicians, amateur and professional, have one of the least perishable of all commodities. Fire, wind, floods, depressions, or wars cannot take away a knowledge of good music." She also points out, "For some years there has been a tendency to center musical life around performing activities and to emphasize vocal and instrumental skill. As a result, the understanding and love of music has been neglected to a sad degree."

Mme. Stojowski in Spain

Luisa Stojowski is now in Spain, giving recitals, playing on the radio, and lecturing to teachers. Mme. Stojowski



RONALD TURINI, Canadian pianist, has been coaching his programs this summer with Clarence Adler at Lake Placid, N. Y. In July he was soloist with the Montreal Symphony. He has received a scholarship from the Canadian Government for study in France.

sailed on the Queen Elizabeth immediately after giving her course at Woman's College of the University of North Carolina and judging for the Guild. She will return Oct. 1, in time to give her courses at Juilliard and in her own studio, the former home of Pablo Casals.

Walter Charmbury, of Rollins College in Florida, summers in Connecticut. Mr. Charmbury, who has done much to foster scholarships at the college for Guild winners, said that outstanding seniors whose musical and academic work are approved by a faculty committee may prepare another complete program in addition to their senior graduation program. (This is what is meant by "Honors Recital.") Several Guild students have been so honored.

Notes from the Field

Russell Lanning's pupil, Niezes Mejuto, played on the Young Artist Series of WNYC in both July and August.

Special emphasis is given American Music by Dr. Maurice Matteson, director of the music department of State Teachers College at Frostburg, Md., in his concerts of the Maryland Folk Singers. Membership in the group is from the student body, and the singers travel extensively each season.

Jeanne Schlegel has been in Washington all summer, appearing in Guys and Dolls, which returns to New York about Sept. 1. Jeanne, like many another successful stage personality, was once a piano pupil.

Raissa Tselentis, formerly of New York, now living in Washington, presented her pupil Zoe Kazan, International Collegiate Guild winner, in a recital at Steinway Hall for the benefit of the New York Association of the Blind. Miss Tselentis also presented a group recital at the home of Mr. and Mrs. Raymond Wire, of Chevy Chase.

Renah Kaplan, pupil of Clyde Sewall, was chosen by New York High School of Music and Arts to be soloist with orchestra at Kaufmann Auditorium.

New Rules Important

One of the first activities of September is study of the new rules for the International Recording Festival of the Guild. There are many new points to observe in selection of material, dates, places for sending, and a broader and different schedule of prizes.

EARS, AWAKEN!

By Effa Ellis Perfield

Charles Kellogg, a great naturalist, walked with a friend on Fifth Avenue, in New York, and suddenly stopped and said, "There is a cricket in the basement of that store." The friend thought it was impossible to hear such a sound at that distance. They went to the basement . . . heard and saw the cricket. Kellogg knew that people hear only what their *interest* trains their ears to hear. He proved this when, returning to the sidewalk, he dropped a dime; every person nearby heard, stopped and looked.

Have you an interest in birds? Then learn to recognize the special calls of the robin, bluebird, oriole, sparrow, whippoorwill, owl, red winged black bird, hermit thrush. All have heard a horse, a dog, a cat, a frog, a doorbell, telephone bell, automobile horn, policeman's whistle, and many more sounds, but are not interested in finding the tone, or tune, on the piano.

According to the legend of the Chinese Holy Bird, its lowest tone was F (below middle C) and that was the first line of our present staff used for musical notation. When one hears Big Ben in London sound F twelve times at midnight, especially as each New Year is greeted, one can play F in time with this clock. (Many physicists agree that F is the tone of Nature.) One may sing nursery rhymes and charm the youngest children; sing to the crying baby in its key and it will sometimes stop crying. Its key may be determined by mocking a few of its tones and then singing. One may also participate in hymns with the older ones.

Children's Perception Keen

At school, this writer's 6-year-old pupil heard London Bridge Is Falling Down and when given the words said, "I like the tune and can find it on the piano, but . . . I will not sing the words, because the words go *down* while the tune goes *up*."

A person speaking with a tuneful and nicely modulated voice has great charm and always interests listeners even in the drawing-room. A mother, or teacher speaking with nice inflections will influence the youngest to do likewise. The baby responds to light earlier than to sound; the mother's "sweet voice" soon charms the baby's ears and he associates it with the sight of her face . . . that is a balanced reaction.

Very young children hear the differences between discords and non-discords. This may be proven by playing a C major triad chord with the left hand while playing any black or white key (except C-E-G) with the right hand and the ear hears a discord. Repeat and play a few discordant tones, then play C, or E, or G, and the ear hears and reasons non-discords. A more grown-up-test is: Play C with the right hand and hold it while playing A flat major triad chord with the left hand (A flat C-E flat) the ear hears the C-tones as rather high (really a third high). Repeat the C-tone and with it play F major triad chord (FAC) and the ear hears C as much higher (a fifth high). Repeat the C-tone and the ear hears the C-tone really go down very much lower.

This is an important feeling for chords and melodies. Chords affect the tessitura in songs, and many times chord feeling enables the singer to maintain pitch.

Awaken the ears to hear the ocean surf, the babbling brook, rustling pines, the tune of the train as it rolls along, the tune in prose and poetry so perfectly embodied in Schubert songs.

Have you heard the whistler, Paul Leonard? You will be delighted with his recordings. Recognize Bob White and Cuckoo in musical compositions. Many songs start with a Bob White, and often end that way.

Ears . . . Awaken! Lose not one tiny sound, even the squeak in the door, Love a tiny tune . . . you will be rewarded.

MME. SIMON **BARERE**
PIANIST - TEACHER
200 W. 57 St., N. Y. 19, N. Y. CO. 5-1860

MAE GILBERT REESE PIANO STUDIOS
Accredited Associate Teachers
Los Angeles 46—Tel. HE. 2296 Long Beach—Tel. 660-43
1330 N. Crescent Heights Blvd. 132 Pine Ave.

CLARENCE BRIDENSTINE
PIANO STUDIOS
Specializing in
Development of Each Pupil as an Individual
LaBrea at 9th St., Los Angeles 36, Cal. WAlnut 4687

Dorothy **JUDY KLEIN**
CONCERT PIANIST
Adjudicator & Faculty Teacher, N.G.P.T.
213 Roycroft Ave. Long Beach 3, Cal.

"NO THUMB UNDER"
A NEW BOOK
For Scales and Arpeggios
EFFA ELLIS PERFIELD
723 N. Highland Ave., Los Angeles 38, Calif.

SCHOOL DIRECTORY

ACCADEMIA NAZIONALE DI SANTA CECILIA
Rome

Second International Competition for Violinists "Arrigo Serato"—1954

May, 1954, in Rome

For Qualified Violinists under 30 years of age Jan. 1, 1954

1st Prize 1,000,000 lire • 2nd Prize 500,000 lire • 3rd Prize 300,000 lire

For information write: Sec't'y, Santa Cecilia Academy, 6 Via Vittoria, Rome, Italy

AMERICAN CONSERVATORY
OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art

Founded in 1886—Faculty of 135 artist teachers

Member of National Association of Schools of Music

Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio

Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.

Also Courses in Composition and Conducting

WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

BOSTON CONSERVATORY of MUSIC

Albert Alphin, Dir. 26 Fenway, Boston, Mass.

A Complete School of MUSIC, DRAMA and DANCE

Degree, Diploma, Certificate Courses — Faculty of 60

Dormitories for Women — Catalog on request

Associate member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Cincinnati Conservatory of Music

WILLIAM S. NAYLOR, Ph.D., Director and Dean of Faculty

Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus. Write for Free Catalog.

ADDRESS REGISTRAR, DEPT. M.C., HIGHLAND AVE. & OAK ST., CINCINNATI 19, OHIO

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Ward Lewis, Acting Director 3411 Euclid Ave., Cleveland, O.

Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC

MARIE HOLLAND SMITH, *Director*

Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music

Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director Chartered 1878

COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening

Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.

Catalog on request

114 EAST 85th STREET NEW YORK 28, N. Y.

CLASS PIANO COURSE

The course consists of: How to organize a class. How and what to teach beginners at their own age levels. Studio administration and music games are part of this mimeographed course that is a MUST FOR EVERY PIANO TEACHER whether she teaches privately or the group method. Price $20.00.

Order from:

MRS. BERTHA M. DAARUD

2621 SULLIVANT AVE., COLUMBUS 4, OHIO

BALDWIN-WALLACE COLLEGE

Conservatory of Music

Cecil W. Munk, Director — Degrees: Bachelor of Music, Bachelor of Music Education

South Campus, Berea, Ohio (Suburb of Cleveland)

BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy, North Bridgton, Maine

6 Week Session: July-Aug., 1954, for String Players & Pianists. Individual Lessons. Chamber Music Featured.

For booklet write Rm. 1011, 113 W. 57 St., N. Y. 19, N. Y.

NORTH PARK SCHOOL OF MUSIC

DONALD P. OHLSEN, Dean

A music school on a college campus

Foster at Kedzie, Chicago 25 Member NASM

PHILADELPHIA CONSERVATORY

Of Music 77th Year

216 South 20th Street

Maria Ezerman Drake, Director

Eminent faculty

Expert child training

Complete Degree Courses

CORNELL COLLEGE

Founded 1853 Mt. Vernon, Iowa

Conservatory of Music Paul Beckhelm, Ph.D., Director

Home of the oldest May Music Festival West of the Mississippi River

Eastman School of Music

OF THE UNIVERSITY OF ROCHESTER

Rochester, N. Y.

Melrose Academy of Music

Renee Rochelle, Director — Accredited Teachers

Vocal, Opera, Drama, Dance, Instrumental

5001 Melrose Ave., Los Angeles 38, Calif. HO. 9-0325

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga

Founded 1904 Member N.A.S.M.

For information, write Harold J. Cadek, Director Patten Hall, 801 Oak Street, Chattanooga, Tenn

Peabody Conservatory

Instruction in all branches of music. B. Mus., M. Mus. Virtuoso. Composing, music therapy, teaching, sacred music, public school music. Member NASM. Catalog.

Registrar, 19 E. Mt. Vernon Place, Baltimore 2, Md

Ariel Rubstein, Director **PORTLAND SCHOOL OF MUSIC** Catalog upon Request

Confers Degrees of B.Mus. M.Mus. Artist Diploma

931 S. W. King Avenue Portland 5, Oregon

Progressive School of Music

HARRIET KAY, Director

932 N. Mozart 612 Fine Arts Bldg

Chicago 22, Ill. BR. 8-2411

ROOSEVELT COLLEGE
SCHOOL OF MUSIC

Bachelor and Master of Music degrees

430 S. Michigan Ave., Chicago 5, Ill.

ROSSINI OPERA SCHOOL

THE OPERA WORKSHOP

LUIGI ROSSINI — *Director*

50 Central Park W., New York 23 — TR. 7-9385

Santa Monica Conservatory of Music

President—Marie Roth

Music, Drama, Painting, Children & Junior Dept.

1601 Montana Ave. Santa Monica, Cal. EX. 5-4480

LOS ANGELES CONSERVATORY
of MUSIC and ARTS

A non-profit, accredited institution, founded 1883

Member, Natl. Assn. Schools of Music

MORRIS HUTCHINS RUGER, DIRECTOR

845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

University of Southern California
SCHOOL of MUSIC

Raymond Kendall, Dean

Programs of study leading to B.M., B.A., M.M., M.A., D. Mus. & Ph. D.

3518 University Avenue, L. A. 7, Calif.

Theatre Wing Singers' Course

As a result of the success of "Acting is a Business," a course started last term under Arthur Hanna, the Music Division of the American Theatre Wing Professional Training Program will offer "Singing is a Business," beginning with the fall term, Sept. 14. The course is open to singers active in some field of music, and will cover singing opera, concert, radio, TV, screen. Those specialists to be featured in lectures, demonstrations and class participation, include Kathryn Owens, Fanny Fradshaw, Helen Tamiris, Lincoln Kirstein, John Guttman, Joseph Rosenstock, Herman Peter Adler, Andre Mertens, Marks Levine, Anna Molyneaux, Richard Leach, Winifred Cecil and Gibner King, Lina Abarbanell, Dr. Leopold Sachse, Eva Gauthier and Carlton Gauld, Lawrence Davidson, Isadora Bennett and Hyman Faine. The schedule is not complete, and among those who will probably be added are Olin Downes, Virgil Thomson and William Warfield. This course runs 16 weeks, and is held weekly.

The Wing is offering a faculty scholarship, made possible by the faculty fund, the winner to receive the equivalent of a year's training, which, on advice and approval of the directors, may be extended. It is open to professionals but also to non-professionals who have been members of local choral or opera groups. Application blanks are available from the Theatre Wing headquarters, 351 W. 48th St., New York 36, N. Y.

Berkley School Enrollment Large

NORTH BRIDGTON, ME.—The Berkley Summer Music School concluded its third season of six-week sessions for string players and pianists, using the full facilities of Bridgton Academy, on Aug. 22. Under the direction of Harold and Marion Berkley, violinist and pianist of New York, and with a faculty including William Khoury, violin, viola; Dorothy Fidlar, cello; Ruth Hurwitz, piano; Irwin Sonenfield, theory; Mary Lane and Carolyn Kunicki, lecturers, an enlarged enrollment of students over earlier seasons concluded intensive musical work combined with wide recreational opportunities. The fourth season of the school opens July 12, 1954.

Teacher-members of the

LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Mme. Avis Bliven Charbonnel
Pianist
123 Benevolent St., Providence, R. I.

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Heinrich Gebhard
Pianist-Teacher
33 Manchester Rd., Brookline, Boston, Mass.

Edwin Hughes
Summer Master Class, July 6-Aug. 15
338 West 89th Street, New York 24, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

Florence Trumbull
Pianist-Teacher
2118 N.W. 18th St., Oklahoma City 7, Okla.

GUNDA MORDAN, soprano and opera workshop-dramatics director, with an attentive trainee. During the past season, the programs of opera excerpts from Der Freischütz, Mignon, Madame Butterfly, Otello and Aida, affording experience to a large group of promising young singers from outstanding studios and the American Theatre Wing students, were heard by SRO audiences. Miss Mordan returns from Europe to reopen her classes in September.

Cesare Longo Students Active

Cesare Longo, member of the vocal faculty of the New York College of Music, has many active pupils. Eleanor Duffy, soprano, was featured at a benefit at Camp Kilmer, N. J., and appeared at the grand opening of the Hotel Royale, Asbury Park, N. J., and was twice presented on WFUV. The First Sailor in the world premiere of Ashley Vernon's opera Barber of New York was sung by Clyde Maloney, tenor, who also recently appeared at the Countee Cullen branch of the New York Public Library. An anniversary celebration of a Bronx chapter of Hadassah presented Margaret Beattie, Dolores Davis, sopranos; Enid Hinds, Valve Riis, mezzo-sopranos; Johnny Baldo and Marilyn Yomtov, popular song stylists. Sue Cohen, also a popular song stylist, is singing at the Hotel Winkler, Long Beach, N. Y. Mr. Longo recently presented in a program at the New York College of Music: Dolores Davis, Margaret Beattie, Eleanor Duffy, Jaqueline Contenson, Phyllis Glick, Enid Hinds, Adele Hartling, Clyde Maloney, Clark Morgan, Raleigh Peck and William Felver.

Bertha M. Daarud's Classes

COLUMBUS, O.—Bertha M. Daarud is in charge of an extension division of Sherwood Music School, Chicago. At her piano studio here, Mrs. Daarud offers to local music students courses which lead to diplomas and teachers' certificates awarded through this arrangement. A 1953 summer session scholarship was awarded, under this plan, to Lois Moran of this city. Other members who are studying the Sherwood course are Charlotte Flinders, Mary Edith Huff, Janice Butterbaugh, Rose Marie Pinkerton, Harriet Herron, Norman Geist, Marvin Ruhlen, Cheri Stockner and Brenda Valtz.

Mrs. Daarud also offers a mimeographed Class Piano Course, for which she receives mail orders from as far away as Australia.

SCHOOL NOTES

Dr. George Bornoff, teacher of string instruments and founder of the Bornoff School of Music and Fine Arts in Winnipeg, Can., has been appointed Professor of Music Education at Boston University College of Music. The new director of bands at Boston University this fall will be Lee Chrisman, former director of the division of music and conductor of bands at San Francisco State College.

Edward Lewis, composer, and Wayne Balmer, double bass player, both trained at the Manhattan School of Music, will continue their studies under a Fulbright Scholarship.

Sidney Sukoenig, pianist and Professor of Piano at Syracuse University School of Music, was presented in recital on the Crouse College Summer Concert Series in Crouse Auditorium on Aug. 3. His program ranged from 16th century composers, through classic and romantic numbers to Albeniz and Hindemith pieces.

Dr. Walter Ducloux of New York has been appointed head of the opera department in the School of Music at the University of Southern California. Carl Ebert continues as a member of the staff as stage director. A major opera production will be staged next March; scenes from operas are scheduled for several performances, and opera excerpts for television.

During recent ceremonies at the Malacanan presidential palace in Manila, medals and citations were awarded to artists for achievements during 1952. Rosario Buencamino, a student of Rudolph Reuter at the American Conservatory of Chicago, was chosen Pianist of the Year. The President of the Philippines made the award.

Royal Conservatory Additions

TORONTO.—Season 1953-54 will see the fulfillment of the reorganization plan of the Royal Conservatory of Music, which begins the term on Sept. 8 under its new dean, Boyd Neel. When the reorganization started two years ago, Dr. Edward Johnson, chairman of the board, temporarily acted as dean, Dr. Arnold Walter was appointed director of the faculty of music, and Dr. Ettore Mazzoleni, principal of the School of Music. The conservatory has made several important additions to the faculty during the past year, including the appointments of Gina Cigna, Italian soprano; Irene Jessner, formerly of the Metropolitan Opera, and Ernesto Barbini, also from the Metropolitan. The conservatory, the largest music school in the British Commonwealth, draws its students from all parts of Canada, as well as from the United States.

PRACTICE PIANO WHILE BABY SLEEPS!

With the LIMITONE SILENCER you can practice and develop technique in complete privacy. ONLY YOU HEAR THE NOTES—NO SOUND CARRIES BEYOND THE ROOM. Others not disturbed while reading, sleeping, enjoying TV or radio. Fits any spinet or upright. No installation problem—just drop it in to practice—then take it out to play normally.

SATISFACTION GUARANTEED

ONLY $9.95 *Postpaid No C.O.D.'s please*

PLEASE SPECIFY: Make of Piano, whether spinet or upright; Player: man, woman, child.

THE LIMITONE COMPANY
5226 PENN AVENUE, PITTSBURGH 24, PA.

NOTES FROM THE SCHOOLS AND STUDIOS

CINCINNATI SUMMER OPERA SINGERS VISIT the Opera Workshop of the Cincinnati Conservatory of Music, conducted this summer in cooperation with the opera company. Front row, l. to r., are Peter Paul Fuchs, director of the opera workshop; Brenda Lewis, Tomiko Kanazawa and Ciaramae Turner, all of the opera association. The workshop students attend rehearsals of the professional company, receive tickets to twelve performances, and study under the guidance of professionals in the operatic field. They recently presented scenes from seven operas in the Conservatory concert hall.

BON VOYAGE! . . . A group of piano students of Prof. Angela Weschler gather to bid farewell to their teacher and Felice Takajian, sailing on the SS. United States for Europe. L. to r., Thomas Darson, Gita Weinrauch, Sandra Bianca, Mme. Weschler, Miss Takajian, Shirley Bichler, Claire Zimmerman, Gloria Shapiro and Irene Gabriel.

GENE BULLARD, tenor, 1953-54 winner of the Jane Frohman Scholarship for voice study at the Cincinnati Conservatory of Music, comes from Birmingham, Ala., where he was a pupil of Phyllis Sullivan Humphrey. He will continue his vocal studies with Robert Powell of the Conservatory's artist faculty. This summer he is appearing with the Mesker Amphitheater Company of Evansville, Ind. Another pupil of Mr. Powell, Robert Kircher, was the first to win the Frohman award.

JEANNINE THOMAS, teen-age coloratura soprano, recently was heard in recital at Los Angeles Philharmonic Auditorium. Her program included arias from Barber of Seville, Romeo and Juliet, Mignon, Sonnambula, and songs by Pergolesi, Mozart, Proch, Alabieff, Kreisler, Tchaikovsky, Jacobson, Coates and Strauss. Ralph Thomas of Hollywood, her only teacher, is planning an appearance for this singer in New York.

MELBA STENSTROM, soprano, has sung during the last two seasons in the Los Angeles area at the Wilshire Ebell Theatre, Figueroa Concert Hall, the Embassy, on television and in numerous church and private concert engagements. She was heard in One Fine Day from Madama Butterfly at the recent graduation exercises at Los Angeles State College. Miss Stenstrom has been an artist-pupil of Lucia Liverette for the past two years.

BERNARD TAYLOR, front row center, with private voice students and vocal repertoire class members of his summer session of 1953, held at the Master Institute of United Arts, New York City, from June 29 to Aug. 1.

MARCELITA KAKAYAO, pianist, artist-pupil of Dr. Clarence Adler, made her debut in Paris on May 14.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. DEarborn 2-5813

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

Nena BOLMAR
TEACHER OF SINGING
525 Fine Arts Bldg., Chicago WE. 9-4285

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

ISADORE BUCHHALTER
TEACHER OF PIANO
506 Fine Arts Bldg., Chicago WE. 9-4450

ALODIA DICIUTE
TEACHER OF SINGING
Operatic Coaching
Studio: 1229 Kimball Bldg. HA. 7-7755

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

CECILE de HORVATH
CONCERT PIANIST and TEACHER
638 Fine Arts Building, Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-9525

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

JACK HANSEN
CONCERT PIANIST
64 E. Van Buren St., Chicago HA. 7-6830

MAURINE HANSING
Teacher of Singing
Suite 400 Fine Arts Bldg.
410 S. Michigan Ave., Chicago WA. 2-9280

L E O H E I M
PIANIST
Accompanist - Teacher
American Conservatory, Chicago, Ill.

MAURICE G. IVINS
Baritone
Teacher of Voice
Northern Indiana Conservatory

ANNADAZE
Piano
Coach—Accompanist
South Bend, Ind.

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5815 So. Park, Chicago, Ill. Tel.: BU. 8-4130

ESTHER TEACHERS OF SINGING CHARLES
LABERGE
Chicago Musical College American Cons.

EUNICE STEEN LAMONT
SOPRANO, VOICE TEACHER
611 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8102

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 64 E. Van Buren St.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. BI. 8-1283

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 3-5389

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4578

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
718 Fine Arts Bldg., Chicago WE. 9-3486

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

SONIA SHARNOVA
CONTRALTO
Chicago Conservatory — Fine Arts Bldg., Chicago
Phones: Studio—HA. 7-0500 Res.—LI. 8-1237

GERALD SMITH
BARITONE
9106 S. Albany, Chicago GArden 2-8964

FRED TRULL
NATS
TEACHER OF SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

RUTH HEIZER
Teacher of Singing
Northwestern University School of Music,
Evanston, Ill.

RUTH SLATER
CONTRALTO
5936 Sunset Avenue
La Grange, Ill. Phone—La Grange 3308-R

NEW YORK

BEAUX ARTS PRODUCTIONS
MARJORIE DARE, Soprano
Consultant: Concert, Opera, Radio, Screen
545 Fifth Ave., New York 17, N. Y. VA. 6-5859

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher,
and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P. M.

Louis *Chartier* — Baritone
VOCAL INSTRUCTION
Private lessons and classes
Studio 118 Carnegie Hall—N. Y. 19, N. Y. CI. 7-7958

Maxine **DORELLE**—soprano
COACH — Voice, Opera, Song
Presenting "DORELLE OPERA CAMEOS"
Studio 1105 Carnegie Hall, N.Y.C. 19—CI. 5-7945

MICHELE **FONTICOLI**
Tenor — Teacher of Singing — Author of
"New Theories on the Art of Singing," endorsed
by Conservatories of Italy.
58 W. 70 St., N. Y. 23, N. Y. SC. 4-5179

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

SYLVIA SAWYER
Mezzo-Soprano
Now singing in Europe

NATIONAL

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

WILL SCHWARTZ
VIOLINIST — CONDUCTOR
Conductor: Ft. Collins (Colo.) Civic Symphony
Schwartz Concert Trio (Radio station KCOL) and tours
Prof. Violin & Orch.: State College, Ft. Collins, Colo.

THE SINGER'S WORKSHOP
Quarterly "NEWS" . . . Counsel by Mail
Contact: RUTH GILBERT, Director
Hotel Ansonia, B'way & 73rd St., New York 23, N. Y.

Southern California Oratorio Society
Frederick Davis, Conductor
934 Westchester Pl. Los Angeles 19, Calif.

Dr. HEINZ UNGER
YORK CONCERT SOCIETY
Eaton Auditorium
Toronto

PAULINE ALFANO
CONCERT PIANIST, COMPOSER, TEACHER
Pupil of Paolo Gallico and Michael Fiveisky
PROGRAM BUILDING, HARMONY, COUNTERPOINT
Studio: Carnegie Hall, N. Y. C. 19—by Appt. Mon.-Fri. 12-4 SA. 2-3138

MARIA KURENKO

world renowned soprano

endorses the REVERE RECORDER

"In the early centuries, singers used the echo to hear and perfect their voices. But today, we have the REVERE TAPE RECORDER with its perfect reproduction of the human voice. To me, the Revere is a friend and an adviser which has taught me to hear and know my own voice."

Maria Kurenko

Maria Kurenko, "The Russian Nightingale," is recognized as one of our greatest living artists. She has distinguished herself in opera and has won acclaim as a recitalist, recording artist and soloist with many major orchestras and chamber groups, and as a featured network artist on her own CBS radio show.

Great musical artists rely on the Revere Tape Recorder for rehearsing their performances—knowing it records with maximum fidelity . . . with the clean highs and clear lows of life itself. They hear their performances *exactly* as their audience will hear them! Why not follow their example and use the Revere Tape Recorder for *your own* musical advancement.

The New REVERE "Balanced-Tone" TAPE RECORDER

A proud achievement of recording brilliance! To hear the new Revere "BALANCED-TONE" Tape Recorder is an unforgettable experience. Each delicate sound, every musical note, is reproduced with amazing depth of tone, breadth of range, and height of realism heretofore obtainable only with professional broadcast equipment. Yet, it is extremely simple to operate. Note these outstanding features incorporated in the new Revere:

"Balanced-Tone" Control provides professional, high fidelity tonal quality.

Exclusive Index Counter permits instant location of any part of a recorded reel.

Automatic Key-Controls record, play, or stop recorder instantly.

High Speed Forward and Rewind Lever—no backlash or tearing of tape.

Add to these such important advantages as two full hours of recording on each reel, lightweight portability, magnificent styling, glamorous beauty, low price—and you'll agree the new Revere "BALANCED-TONE" Tape Recorder is in a class by itself. See it at your dealer now!

Revere TAPE RECORDER

FAITHFUL REPRODUCTION OF SOUND

REVERE CAMERA COMPANY • CHICAGO 16, ILLINOIS

REVERE MODEL T-700 (shown)—Complete with microphone, radio attachment cord, two reels (one with tape) and carrying case.....$225.00
Model TR-800—Same as above with built-in radio $277.50
Model T-10—Studio Model, Speed 7.50..$235.00
Model TR-20—Same with built-in radio...$287.50
Model T-100—Standard, 1-hour play....$169.50
Model T-500—DeLuxe, 2-hour play.....$179.50